I

Catalogue of the Pictures in the possession of the Garrick Club.

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CATALOGUE

OF THE

PICTURES AND MINIATURES,

IN THE POSSESSION OF

THE GARRICK CLUB, London,

"will you see the players well bestowed?
Let them be well used, for they are the abstract
and brief chronicles of the time."

Hamlet, Act II., Sc. II.

REVISED EDITION.

LONDON:
EYRE AND SPOTTISWOODE, LTD.,
EAST HARDING STREET, E.C.
1909.

THE GARRICK CLUB.

THE year 1831 that witnessed the foundation of the Garrick Club was not specially distinguished for theatrical enterprise, nor was the general condition of English drama or the London stage such as to warrant high hopes of an early return to that indefinable period of dramatic prosperity, persisted in by pessimists of every age, as the "palmy state."

The two patent theatres, rejoicing in the unprofitable monopoly of legitimacy, were struggling against the tide, while the minor houses were attracting audiences which, if not conspicuous for the hall-mark of fashion, at least contributed to a more satisfactory result—a paying public.

At Drury Lane money and brains, respectively represented by Captain Polhill's fortune and Alfred Bunn's managerial ingenuity, brought about an occasional spasmodic success, but failed to maintain any permanent public interest in the performances at the National Theatre; while at Covent Garden collapse was only temporarily postponed by the self-sacrifice of Fanny Kemble, and the novelty attaching to the intellectual efforts of the representative of a great histrionic family.

At this period Hazlitt, the first critic to recognise the brilliant genius of Edmund Kean, had passed away; Kean himself was nearing the grave; genial Charles Lamb was fading fast; Leigh Hunt, after many years of dramatic inaction, had shot his last

critical bolt in *The Tatler;* Talfourd was bringing to a close his articles on the theatres in the *New Monthly Magazine*, deploring the degraded condition of the stage, and the disinclination of men of genius to devote their talents to dramatic composition; in the House of Commons Mr. Bulwer — afterwards Lord Lytton—had moved for a Committee to enquire into the alleged injustice sustained by the minor theatres; Italian Opera, with the seduction of the ballet, engaged the affections of the fashionable world; and above and beyond all, Reform rivetted the attention of all classes throughout the country. Amid such surroundings, and under such auspices, "The Garrick" — Thackeray's "Little G."—was enrolled among the clubs of London.

References to the foundation of the Garrick Club are scattered broadcast in magazines and reminiscences of the last century. On the authority of the late Mr. Francis Fladgate, for nearly sixty years a prominent and most popular member, the suggestive idea of a society that was to combine the essential elements of a West-End club with the special advantages of dramatic, artistic, and literary fellowship, emanated from Mr. James Winston, part proprietor of the Haymarket Theatre; while Mr. Frank Mills, who was accustomed to arrogate to himself the paternity of the club, was his *alter ego.* In conjunction with them, Mr. Beazley, playwright and architect, Mr. Rowland Durrant, of the Stock Exchange (the club's greatest benefactor), Mr. Jerdan, of the *Literary Gazette*, and Mr. George Robins, the well-known auctioneer, were the moving spirits of conception.

The project was first seriously discussed in the Committee Room of Drury Lane Theatre, August 7th, 1831; subsequently open committees were held at Mr. Winston's rooms, 3, Charles Street (afterwards

Upper Wellington Street), Covent Garden; and after nine enrolments and nineteen ballots, the club may be said to have been constituted. At the first general assembly of members, October 15th, 1831, the Earl of Mulgrave in the chair, the purposes of the club were set out, rules and regulations drafted and unanimously approved, and a general committee appointed. The earliest printed list of the Garrick Club, 1832, gives H.R.H. the Duke of Sussex, patron; the Earl of Mulgrave, president; the Right Honourable Sir George Warrender, Bart., M.P., vice-president; and Mr. James Winston, secretary. The Trustees were represented by Mr. John Rowland Durrant, Mr. George Henry Robins, and Mr. Richard Williams. The committee was composed of twenty-four members, as at the present day.

The first open ballot was taken October 22nd, 1831, and possession of Probatt's Family Hotel, 35, King Street, Covent Garden, November 7th following. The house, on the authority of Mr. Calcraft (J. W. Cole) of the Theatre Royal, Dublin, author of "Life and Times of Charles Kean," was once the residence of the vivacious comedian generally known as "Gentleman Lewis."

The club was opened for the use of members February 1st, 1832. On the 13th of the same month the inaugural dinner took place in the club-house, under the presidency of H.R.H. the Duke of Sussex, supported by a large attendance of members. A report of the dinner is in the *Literary Gazette*, February 18th, 1832. The song of the evening, "The Garrick Club," to the air of "Anacreon in Heaven," to words written by Mr. James Smith, part author of the "Rejected Addresses," was sung by Braham; a glee, specially written by the Rev. Richard Barham

of "Ingoldsby Legends" fame, by Hawes; and vocal entertainment was contributed by Mathews, Harley, and others.

THE PRESENT CLUB HOUSE,

opened July 4th, 1864, stands on a portion of Rose Street, and was built from designs by Mr. Frederick Marrable (1818–1872), superintending architect to the Metropolitan Board of Works. The new street—first called New King Street, but on the representation of the club altered to Garrick Street—was driven across the site of Rose Street (1860–1862) and swept away a nest of close and crowded alleys that formed a congested area between King Street and St. Martin's Lane. Curll, the notorious bookseller at the sign of the "Pope's Head," and Butler, the author of "Hudibras," are associated with the unsavoury neighbourhood of the past, and not many yards from the club, at the "Pine Apple" in New Street, Samuel Johnson "dined very well for eightpence, and with very good company." A pleasant paper full of literary gossip was contributed to the *Illustrated London News*, July 1864, by the late Mr. Shirley Brooks, and is incorporated in "Club Life in London," by John Timbs, F.S.A., published in 1866.

INTRODUCTION.

THE accompanying Handbook is the outcome of a mass of MS. material gathered from various sources prior to the publication of that vast compendium of information, the "Dictionary of National Biography." One of the principal features of that work is the career of the leading actors and actresses of the British stage for more than two centuries, portrayed with infinite labour and judgment by the late Mr. Joseph Knight, who never relaxed his kindly efforts in urging the compiler of these "notes" to render his "*rudis indigestaque moles*" in such shape as might be of use to the members, and worthy the acceptance of the Garrick Club.

The "Mathews Gallery," as it was termed, the nucleus of the present collection, is, from a histrionic point of view, unique. Public attention may be said to have been first drawn to its merits by the delightful "Essays of Elia" (Charles Lamb) in the *London Magazine*, 1822: followed some years later by interesting papers on the same subjects in the *New Monthly Magazine*, contributed by Lamb's intimate friend Peter George Patmore, father of the late Mr. Coventry Patmore. After the pictures had found a home in the Club's first house in King Street, Covent Garden, Mr. Calcraft of the Theatre Royal, Dublin, otherwise known by his real name Cole (Charles Kean's biographer), in a light and gossipy vein—*Dublin University Magazine*, 1853 and 1854—gave a sketch of the

portraits which carried with it much varied information that from time to time has been freely utilized and seldom acknowledged.

Since the removal of the Club to its present site and the considerable addition to the Gallery, notices of the pictures have appeared spasmodically in magazines and periodicals; special interest attaching to the treatment and handling of the subjects by the late Major Arthur Griffiths, and Mr. Percy Fitzgerald, among others. Nearly fifty years ago, Albert Smith, of Mont Blanc entertainment celebrity, was moved to perpetuate the men and women who adorn the walls of the "Garrick," but his premature death deprived the Club of a convivial member and the anticipation of a valuable asset.

The Catalogue Raisonné of Mr. Mathews' Gallery of Theatrical Portraits, exhibited at the Queen's Bazaar, Oxford Street, in 1833, prepared by his son, the late Charles Mathews, numbered 388 pictures, inclusive of water-colour examples, principally by De Wilde, and some exquisite crayons by John Russell, R.A., and others. A lively sketch, communicated by George Daniel, will be found in "Historical and Literary Chronicles," by Charles John Smith, F.S.A., London, 1875, with a print of Mathews' house, Ivy Cottage, Kentish Town, and a plan of the particular disposition of only 148 of the principal oil portraits. On Mathews' death in 1835 the entire collection was obtained by the Garrick Club through a loan from Mr. Rowland Durrant, which was ultimately extinguished by the donor, as shown on the tablet in the entrance hall of the house.

Up to the present time (1908) gifts from members and others have brought up the number of pictures,

including water-colours, crayons, pastels, drawings, prints, and engravings, to a total of over 600.

So much for the past. Necessity having no law, compression precludes the introduction of the matter illustrative of the minor sketches and prints, and the subjects may have lost by the omission. For obvious reasons, those who are still happily with us speak for themselves.

All authority that may be attached to opinions in the present handbook must rest with the great band of critics—Cibber, Churchill, Leigh Hunt, Hazlitt, Talfourd, and G. H. Lewes in the front rank—who caught the substance in its motion on the stage, and left to the living the satisfaction of the shadow.

To Mr. Charles Fitch, the Club's secretary, a deep debt of gratitude is due for his constant help in searching the Club minutes, in the verification of dates, the wearisome task of indexing the subjects, and, not least, for the unflagging interest he has taken in that which, to the compiler, has been love's labour, not, he trusts, entirely lost.

ROBERT WALTERS.

June 1908.

ORDER IN WHICH THE PICTURES ARE CATALOGUED.

Coffee Room.

Corridor.

Visitors' Coffee Room.

Lobby.

Visitors' Smoking Room.

Members' Smoking Room.

Private Room.

Members' Back Staircase.

Billiard Room.

Card Room.

Library.

Morning Room.

Landing (including miniatures).

Grand Staircase.

Lounge.

Bath Room.

East Dressing-Rooms (2).

Landing Outside.

West Dressing-Room.

CATALOGUE.

1.—JOHN PHILIP KEMBLE (1757–1823), Actor, Dramatist, and Patentee. As Hamlet. By Sir Thomas Lawrence, P.R.A.

The original sketch for the large portrait.

Born at Prescot, Lancashire. Educated at Sedgeley Park, Staffordshire, and the English College, Douay. After seven years' connection with the provincial stage, made his first appearance in London at Drury Lane as *Hamlet*. Took his farewell as *Coriolanus* at Covent Garden, 1817. Died at Lausanne. John Kemble was probably the subject of more critical adulation and detraction than any English actor of distinction. Whether in conjunction with his more brilliant sister he founded a distinct school of acting, or re-modelled his style on the traditions of Booth, Quin, Barry, Mossop, and others—the corner-stone of whose work was declamation—may be a moot point. Leigh Hunt thought Kemble's indiscriminate application of study injured his acting, but admits that though there were actors who might occasionally please more, to not one was paid a more universal or profound attention. Hazlitt, Edmund Kean's trumpeter, pronounced Kemble the most excellent actor of his time. From Henderson's death till Kean's appearance, no competitor in tragedy—George Frederick Cooke excepted in one or two characters—divided the honours of the stage with John Kemble.

Presented by Sir Squire Bancroft in 1905.

2.—GARRICK BETWEEN "TRAGEDY" AND "COMEDY." After Sir Joshua Reynolds, P.R.A.

"Who but has seen the celebrated strife
Where Reynolds calls the canvas into life;
And 'twixt the tragic and the comic muse,
Courted of both, and dubious where to choose,
Th' Immortal Actor stands."

Epilogue to "The Brothers," spoken by Mrs. Yates.

The figure of Comedy has been attributed to "Offy," Theophila Palmer, afterwards Mrs. Gwatkin, Sir Joshua Reynolds's niece.

3.—ANNE OLDFIELD (1683–1730). Attributed to Sir GODFREY KNELLER.

The acknowledged mistress of tragedy and high comedy in the early Georgian era. Her beauty and capacity for the stage captivated Farquhar, who introduced her to Vanbrugh, through whose recommendation she obtained an engagement with Rich. At Mrs. Verbruggen's death she established a reputation as an actress of the first rank by her *Lady Betty Modish* in Cibber's conversational comedy, "The Careless Husband," a triumph which was followed by a long series of successes in original characters. Conspicuous among them were *Violante*, "Wonder"; *Mrs. Sullen*, "Beaux Stratagem," and above all, *Lady Townly*, "Provoked Husband." Mrs. Oldfield's excellence was illustrated in her variety, and her good sense in never undertaking a part without profiting by any hint of improvement suggested by her associates. Her every word was distinct, and she was the only English actress Voltaire could follow without aid from book. After lying in state in the Jerusalem Chamber she was buried in Westminster Abbey in the Baptistry at the west end of the south aisle in front of Congreve's monument: she lies between the great dramatist and Secretary Craggs.

Presented by Mrs. Mathews, widow of Charles Mathews the elder, in 1836.

4.—GEORGE FREDERICK COOKE (1756–1812), Actor. As Iago. By JAMES GREEN.

"Great in the hypocrisy that endeavours to conceal itself by seriousness, as in Iago."—*Leigh Hunt.*

Engaged for more that twenty years in provincial theatres till his first recognised London appearance at Covent Garden, October 31st, 1800, as *Richard III.* Macready, then a young man watching Cooke's performance with the eye of a student, pronounced him the Richard of his day, and as *Shylock*, *Iago*, *Sir Archy McSarcasm* and *Sir Pertinax McSycophant* as "defying competition." Died in New York, September 26th, 1812, and was buried in the churchyard of St. Paul, Broadway.

5.—CHARLES MAYNE YOUNG (1777–1856), Actor. By G. H. HARLOW.

Born in Fenchurch Street, son of a surgeon of repute, educated at Eton and Merchant Taylors' School. After a brief trial in a house of business took to the stage, appearing at Liverpool. At Edinburgh attracted the attention of Sir Walter Scott. Opened in London at the Haymarket as

Hamlet, and was an important figure on the stage for a quarter of a century. Sustained prominent parts with John Kemble and Mrs. Siddons, and later with Macready and Miss O'Neill. Appeared in conjunction with Edmund Kean at Drury Lane (1822) for three nights a week at £50 a night. It is difficult to determine Young's exact status on the stage. Imbued with the spirit of the Kemble School, and holding the same principles of art, he was no slavish copy of Kemble, although a community of sentiment engendered a similarity of style. The secret of his success seems to have been equability of temper, with a just gauge of his own powers. He took the stage as he found it, and made the best of it. In comedy he excelled in *Joseph Surface*, *Mr. Oakly*, *Falkland*, and *Sir Pertinax McSycophant*. In tragedy he shone as *Beverley*, *Cassius*, *Iago*, *The Stranger*, *Hamlet*, and *Macbeth*. Young's genial qualities made him welcome in the best society. He was a fair musician, an excellent *raconteur*, rode well to hounds, and was greatly esteemed by his professional brethren. The death of his beautiful wife, Julia Ann Grimani, in the second year of her marriage (1806), was the one shadow that rested over him till his death at Brighton, 1856. Young is buried in Southwick churchyard.

There is an elaborate criticism of Young's style in the *New Monthly Magazine*, 1821, part iii., p. 555.

6.—SCENE FROM "LOVE, LAW, AND PHYSIC" (1812). By G. Clint, A.R.A.

Liston as "Lubin Log," *Mathews* as "Flexible," *Blanchard* as "Dr. Camphor," and *Emery* as "Andrew."

On the first night Mathews, as *Flexible*, a barrister, in look, gesture, tone and accent gave an inimitable presentation of Lord Ellenborough, C.J., which, at the Lord Chamberlain's interposition, was never repeated.

7.—DAVID GARRICK (1717–1779), Actor, Dramatist and Patentee. By Sir Joshua Reynolds, P.R.A.

Born in the Angel Inn, Hereford. Son of Peter Garrick, Lichfield, of Huguenot family, lieutenant in the army, and Arabella Clough, daughter of a vicar-choral of Lichfield Cathedral. Educated at the grammar school and received some instruction from Samuel Johnson, in whose company he journeyed to London. Abandoned the business of a wine merchant for the stage, and first appeared in London at Goodman's Fields Theatre as *Richard III.* With the exception of one season at Covent Garden, Garrick's performances were confined to Drury Lane, of which theatre he was joint patentee. In 1776 he retired, taking his

leave of the stage as *Don Felix* in "The Wonder." He died at his house on the Adelphi Terrace, and was buried in Westminster Abbey.

The biography of this great actor, who, with little preparation, in his twenty-fifth year took the town by storm as the reformer of the stage, has been written by Davies, Murphy, Percy Fitzgerald, Joseph Knight, Sidney Lee, and others, but it has been reserved to rhyme to perpetuate in a few vigorous lines the leading features of Garrick's inimitable art:

"If manly sense; if nature linked with art;
If thorough knowledge of the human heart;
If powers of acting, vast and unconfined,
If fewest faults with greatest beauties joined.
If strong expression, and strange powers which lie
Within the magic circle of the eye:
If feelings which few hearts like his can know,
And which no face so well as his can show,
Deserve the preference:—Garrick take the chair,
Nor quit it—till thou place an equal there."

—*Churchill.*

Presented in 1888 by the Duke of Fife from the Duff House collection. Collected by James, Earl of Fife, an intimate friend of the painter.

8.—CHARLES KEMBLE (1776–1854), Actor. By Henry Perronet Briggs, R.A.

Born at Brecon, youngest son of Roger Kemble. Educated at the English College, Douay, held a clerkship for a short time in the Post Office. First appearance 1794 at Drury Lane as *Malcolm* to the *Macbeth* of his brother John.

Mr. William Donne, writing within a month of Charles Kemble's death, describes "his form as noble, his features classical and expressive, his voice though not strong remarkably melodious." Quoting from the same authority, "His brother imposed upon him a probation as strict and regular as he did on many members of the company." All Charles Kemble's opportunities were made in Shakespeare: his *Bassanio* was distinguished by a winning grace, his *Cassio*, when drunk, by the highest humour; in *Falconbridge* he just hit the difficult mark of the medieval warrior, and in *Marc Antony* that of the Roman triumvir, and he was the *Romeo*, *Mercutio*, and *Laertes* of his day. He was poetical rather than emotional, he had no soul for passion, and in *Othello*, *Shylock*, *Richard* and *Sir Giles Overreach*, in all of which characters Kean surpassed the actors of his day, he needed certain physical qualifications.

In private life such was his charm of courtesy and demeanour that it was well said of him that he transmitted to the present age the express image of the English gentleman whom Reynolds painted and of whom Beauclerc was the representative. On his retirement (1837) a dinner was given in his honour at the Albion Tavern by his co-members of the Garrick Club, an occasion immortalized by the verses of J. Hamilton Reynolds. Charles Kemble died in Savile Row and is buried in Kensal Green Cemetery.

Presented by the late F. Walpole.

9.—SCENE FROM "CHARLES THE SECOND, OR THE MERRY MONARCH" (1824). By G. Clint, A.R.A.

Charles Kemble as "Charles II.," *Fawcett* as "Captain Copp."

Howard Payne, the young American Roscius and adapter of this "pleasant piece" (as Genest describes it) from "La Jeunesse de Henri V.," made some stir in his time, and during his stay in London and Paris, twenty years, was a prolific and popular writer for the stage. In "Clari, the Maid of Milan," he first introduced the melody of "Home, Sweet Home." He died at Tunis, 1852, where he was Consul for the U.S.A. In this play Charles II. is introduced as having a cup of tea in a public-house in Wapping, tea being about sixty shillings a pound at the time. Genest comments on the anachronism.

10.—ELEANOR GWYN (1650-1687), Actress. By Sir Peter Lely?

The date and place of her birth are debatable points. The "Dictionary of National Biography" favours Hereford, 1650, while other authorities adhere to Coal Yard, Drury Lane (now Goldsmith Street), 1642. The subject is fully discussed in "Notes and Queries." Pepys supplies many a charming story of Nell's archness. Her *forte* was distinctly comedy, enlivened by song and dance. After a short career on the stage she was created one of the ladies of the Queen's Privy Chamber, and lodged at Whitehall. She has been described as low in stature, *mignonne* and *piquante*, well formed, handsome, with red hair, and rather *en bon point*. She had remarkably lively eyes, but so small as to be almost invisible when she laughed, and she was credited with having the smallest foot of any woman in England!

Theodore Hook, criticizing this very portrait, remarks: "Her carelessness of dress proves not only that whatever

Nelly wore became her, but that whatever she did not wear produced an equally striking effect." Further, he calls attention to the hair being black, while in another portrait it is, if not red, at least auburn. Mr. John Payne Collier, when visiting Mathews' Gallery at Highgate in company with the Duke of Devonshire, writes in his "Old Man's Diary" (1832): "As to the Nell Gwynne, it was christened by Mathews both as to person and painter."

That Nell Gwynne died at her home in Pall Mall on the site now occupied by the Eagle Insurance Company, No. 79, south side, is disputed. She is buried in the Church of St. Martin's-in-the-Fields. Her funeral sermon was preached by the vicar, Dr. Tenison, subsequently Archbishop of Canterbury, who attended her in her last illness.

11.—COLLEY CIBBER (1671-1757), Actor, Author, Patentee and Poet Laureate. As Lord Foppington in the "Relapse." By G. GRISONI.

His "Life," the best criticism of his contemporaries, required no "Apology." His abilities as a playwright were rated highly by Vanbrugh, Congreve, and even Horace Walpole. As an actor, his perfection was exhibited in the coxcomb of quality. He is responsible for thirty published plays. Was buried beside his father, Caius Gabriel Cibber, sculptor, in the vaults of the old Danish Church, which from 1696–1869 stood in the centre of Wellclose Square, Whitechapel, the site of which is now occupied by the Seamen's Children Day Schools, in connection with the Church of St. Paul, Dock Street.

Guiseppe Grisoni, of Florence, was in England from 1715-1728. There is a mezzotinto of this portait, by John Simon, which on Bromley's authority, was altered to Sir Arthur Kaye.

12.—RICHARD LEVERIDGE (1670–1758), Composer and Vocalist. By THOMAS FRYE.

A celebrated bass singer. Composed, among many songs, "Oh, the Roast Beef of Old England." His "Hecate" praised by Horace Walpole.

13.—WILLIAM POWELL AND FAMILY (1735–1769). By BENJAMIN WILSON.

In a measure a rival of Garrick, and during the absence of the latter on the Continent, acted by previous arrangement as his substitute, installing many of his characters with a success not anticipated by Garrick,

whose return is said to have been hastened by Powell's triumph. Ultimately, Powell joined Harris and Colman as a patentee of Covent Garden Theatre. His sudden death at Bristol deprived the stage of a most promising actor. Of him it was said: "He had every perfection but experience." Original *Lovewell*, "Clandestine Marriage," and *Honeywood*, "Good-Natured Man." Buried in Bristol Cathedral.

Presented by F. Mills in 1837.

14.—ANTHONY LEIGH (1692). As Dominic in the "Spanish Friar." By Sir Godfrey Kneller.

Of a Northamptonshire family. A comedian of great merit. Cibber and Downes (Roscius Anglicanus) are the principal authorities for his career. In high favour with Charles II., who called him "his actor." The original picture painted by Kneller for Charles, Earl of Dorset, was in the Knole collection, of which there is a fine mezzotinto by John Smith.

15.—SCENE FROM THE "SCHOOL FOR SCANDAL" (1777). By James Roberts.

King as "Sir Peter Teazle," *Smith* as "Charles Surface," *Palmer* as "Joseph Surface," and *Mrs. Abington* as "Lady Teazle."

"Lady Teazle, by all that's damnable."—Act iv., Sc. 3.

Garrick in a letter to Sheridan on this inimitable situation, considered the silence and suspense of the performers to have been carried to too great a length on the first night. Hazlitt forty years later found the same fault. Horace Walpole speaks of the play as "a marvellous resurrection of the stage."

This picture has never been engraved. Fawcett of Covent Garden Theatre, happening to see it on the easel, pronounced the "faces admirable."

Mrs. Abington (Frances Barton) (1730–1815).

Succeeded to the crown of comedy on Mrs. Clive's retirement, and has left behind her a reputation for nearly every essential of stage excellence. She is traced as "Nosegay Fan," the flower-seller in the Mall, through many a vicissitude and shifting scene to the front rank as a comic actress, to the first society of the fashionable world, and is immortalised by Reynolds as the Muse of Comedy. In two characters she is reported as unapproachable. *Estifania* in Beaumont and Fletcher's "Rule a Wife, and have a Wife"

and Shakespeare's *Beatrice*. Of her own sex she was ever a brilliant satirist, and of the bevy of ladies who composed Garrick's company, she was the most unmanageable and unrelenting. J. P. Collier ("Old Man's Diary") "saw her twice at Serjeant Rough's parties in Bedford Row. She was shrunken by age into a small woman, but was very sprightly, and, in spite of her wrinkles, attractive."

She died in Pall Mall and is buried in a vault in St. James' Church, Piccadilly.

William Smith (1733–1788).

"Smith the genteel, the airy, and the smart," or Gentleman Smith, as he was playfully styled, from his natural air of distinction, was educated at Eton. At St. John's College, Cambridge, his university career was cut short by an escapade with the Proctor, and taking lessons from Barry, he first appeared on the stage (1753) at Covent Garden, where he remained a great favourite for twenty years. Quarrelling with Colman on pounds and guineas he was secured by Garrick for Drury Lane. His tragedy was uniformly hard and unvaried, and with it he might be said to barely keep his place, while in comedy there was no one qualified to take it.

In 1788 he retired to Bury St. Edmund's, where he died. Smith's first wife was a daughter of Lord Hinchinbroke. The Montagu family objecting to the stage, he offered to retire on the assurance of an equivalent to his stage income. With the exception of *Charles Surface*, he originated few characters of any importance. With managers he is reported to have imposed certain conditions in his articles of agreement: under no circumstances to be required to wear a beard, black his face, or make his entrance or exit through a trap, and never to play on Mondays during the hunting season.

16.—CHARLES MACKLIN (1699–1797), Actor and Dramatist. By John Opie, R.A.

Macklin's age has been a subject of contention with his biographers. In 1890 Judge Parry collated and dissected the mass of material of Macklin's long life given by Congreve, Kirkman, and Cooke respectively. The popular centenarian theory advocated by the two latter appears to be over-weighted by the actor's own statements; and the graving on his coffin plate, "97 years," is now generally accepted. In Shakespeare, *Shylock*, full of force and novelty of treatment, made his reputation, "the Jew that Shakespeare drew." In Comedy his fame rests on

his *Sir Archy McSarcasm*, "Love à la Mode," and *Sir Pertinax McSycophant*, "Man of the World"; both from his own pen. The celebrated "booing" scene in the latter was kept alive by George Frederick Cooke and Charles Young, and nearer the present day by Samuel Phelps. Macklin was marked by a rough mind and a rougher manner, ever impatient of contradiction, with a dogmatism that would have confounded Johnson, a tyrant in the theatre, yet a model of critical acuteness. He died at his house in Tavistock Row and is buried in St. Paul's, Covent Garden.

17.—SCENE FROM "KING JOHN" (Covent Garden, 1767). By J. H. Mortimer, A.R.A.

Powell as "King John," *Smith* as "Bastard," and *Bensley* as "Hubert."

18.—Mrs. CIBBER (SUSANNAH MARIA ARNE) (1714–1766). By Thomas Hudson.

Sister of Dr. Arne, Composer, and wife of Theophilus Cibber.

Mrs. Cibber's name and fame were chiefly associated with Garrick, and of all the tragic actresses by whom he was surrounded she was the central figure. Davies, C. Dibdin, Tate Wilkinson, and others have left on record her superlative excellence in all characters calling for the exhibition of tenderness, pathos, and intensity of feeling. Her only rival and competitor, the beautiful Mrs. Bellamy, surpassed her in situations heightened by voluptuous and amorous passages; but where "every feature spoke" Mrs. Cibber dominated the scene. The novelty of Garrick's manner influenced her general acting; but the questionable advantage of old Colley Cibber's tuition to some extent appears to have coloured her style, and she was never completely freed from the sing-song, the cadence, and the ti-tum-ti of the old school.

The memory of her greatness is enshrined in Garrick's exclamation on the news of her sudden death: "Then Tragedy is dead on one side."

In Comedy she made no distinct mark.

Mrs. Cibber died at her house in Scotland Yard, and is buried in the Cloisters, Westminster Abbey.

19.—JOHN PALMER (1745–1798). As Cohenberg in "The Siege of Belgrade," Comic Opera by Cobb. By James Saxon.

"John Palmer, I trow, is that man, who alone
Can denote in his art, that the stage is his own;

His demeanour proclaims, as he struts o'er each board,
This—this—is my empire, and I am his Lord.
And though he stalks wide, like a despot in drink,
There is wit in his rage, and we see the man think."
—*Anthony Pasquin.*

The original *Joseph Surface*—Sheridan's "Plausible Jack," —was one of the most prominent and popular members of Garrick's later company. His confidence, combined with his thorough knowledge of stage business, carried him triumphantly for thirty years through some three hundred parts of more or less importance.

Palmer, while playing in "The Stranger," died suddenly almost on the stage, at Liverpool, and was buried in Walton Churchyard.

20.—ROBERT WILLIAM ELLISTON (1774–1831), Actor, Manager, and Patentee. As Octavian in the "Mountaineers." By HENRY SINGLETON.

Born in Orange Street, Bloomsbury, son of a watchmaker, and nephew of Dr. Elliston, Master of Sidney Sussex College, Cambridge. Educated at St. Paul's School, left home clandestinely and engaged with Dimond the Bath manager. Was conspicuous at most of the London theatres as a brilliant and versatile actor, and an energetic manager, constantly involved in troubles and pecuniary difficulties. Elliston possessed the two-fold advantage of almost an equal aptitude for tragedy and comedy, and his second place to John Kemble was hardly contested till Kean's appearance. Contemporary critics are loud in his praise. Planché considered him "one of the best general actors he had ever seen." "His voice," to quote an old actor, "was of a superior quality, of great compass, and capable of any intonation." Add to these advantages a noble face and gallant bearing, and we see the "gentlemanly rakes and agreeable rattles," in which he was unrivalled, the reflections of his own brilliant buoyancy and fascinating personality.

". . . . Wherever Elliston walked, sat, or stood still, there was the theatre."—*Charles Lamb.*

21.—MRS. YATES (MARY ANN GRAHAM) (1728–1787). By F. COTES, R.A.

Second wife of Richard Yates, Actor. She owed much to the tuition of Garrick, Murphy, and her husband, which assisted her in attaining the highest position as a tragic actress after Mrs. Cibber's death. Her lofty majesty and

declamatory power gave a tone to the heroines of the old classical tragedies. In "Medea" she was accounted unapproachable. Mrs. Yates gave great effect to the delivery of Sheridan's "Monody" on Garrick's death. Churchill sums up her want of feeling and variety unsparingly.

"—— through the regions of that beauteous face
We no variety of passions trace:
Dead to the soft emotions of the heart,
No kindred softness can those eyes impart;
The brow, still fixed in sorrows' sullen frame,
Void of distinction marks all parts the same."

Horace Walpole had always a good word to say for her

22.—HENDERSON AND WILSON (1779–1780). As Hamlet and Polonius. Attributed to GEORGE ROMNEY.

Wilson had rich, broad humour, and in ludicrous old men was second only to Parsons and Quick. He was for some time at the Haymarket and Covent Garden, but constant financial embarrassments stood in the way of his advancement. His second wife was a daughter of Lee Lewes. Died in King's Bench Prison, 1796.

Presented by Andrew Arcedeckne in 1855.

23.—SCENE FROM THE "CLANDESTINE MARRIAGE" (1768–1769). By J. ZOFFANY, R.A.

King as "Lord Ogleby," *Mrs. Baddeley* as "Fanny Stirling," and *Baddeley* as "Canton."

This picture was painted by the express command of George III., after witnessing Mrs. Baddeley's performance.

Purchased in 1851.

24.—JOHN HENDERSON (1746–1785). After THOMAS GAINSBOROUGH.

His death at the early age of thirty-nine was a heavy blow to the stage. Henderson was an actor quite *sui generis*, of an original mind with an analytical power of subject unsurpassed. By many put on an equal pinnacle with Garrick, his external disadvantages stood in the way of competition. In person he was ungainly, wanting in grace and dignity, and negligent in the matter of costume and propriety of dress. Indiscriminate praise injured him as an actor, and inflated him as a man. In *Shylock*, *Falstaff*, and *Sir Giles Overreach* he was at his very best. In the art of reading in public he has probably never been equalled: Samuel Rogers pronounced his "John Gilpin" marvellous.

Henderson died after a short illness of ossification of the heart, and was honoured with a public funeral in Westminster Abbey. At Garrick's death he was generally admitted the only actor who could in any degree supply his place.

25.—Mrs. CLIVE (CATHERINE RAFTOR) (1711–1785). By Joseph Van Haaken or J. Davison.

"Easy, as if at home, the stage she trod;
Nor sought the critic's praise, nor feared his rod.
Original in spirit and in ease,
She pleased by hiding all attempts to please."

—*Churchill.*

As the genius of healthy natural comedy all the dramatic authorities of the day agree in one verdict that Kitty Clive was unrivalled. She originated a long list of successes, from *Nell* in the "Devil to Pay" to *Mrs. Heidelberg* in the "Clandestine Marriage." Of her it was said she was ever "true game" and ready to die on the spot rather than yield the battle to anyone, and she was the only actress of whom Garrick stood in fear. She enjoyed a well-earned happy retirement at her cottage, Little Strawberry Hill, placed at her disposal by her constant friend and enthusiastic admirer, Horace Walpole. She is buried in Twickenham Churchyard.

Presented by Francis Fladgate, Esq., in 1854. This picture was lent by Mr. Fladgate to Mr. Mathews for exhibition in his gallery of theatrical portraits at the Queen's Bazaar, Oxford Street, May 1833, and in the Catalogue Raisonné compiled by the late Charles Mathews is attributed to Verelst. At the Strawberry Hill sale, 1842, Lot 13, a portrait of Mrs. Clive with a music book, an original present from her brother Mr. James Raftor to Horace Walpole, painted by J. Davison, was purchased by Mr. Beriah Botfield of Norton Hall, Northamptonshire, and is described in the catalogue of Mr. Botfield's pictures, London, 1848.

J. C. Smith's mezzotint portraits, p. 1408, gives engraving by A. Van Haaken from picture by Joseph Van Haaken.

26.—Mrs. PRITCHARD (HANNAH VAUGHAN) (1711–1768). By F. Hayman, R.A.

Shortly before his death, Barton Booth interested himself in obtaining an engagement for Mrs. Pritchard, wife of an actor of small repute. Her early experiences were at

Bartholomew Fair and the Haymarket. From 1735–1741 she had established a reputation for comedy at Drury Lane; thence she passed to Covent Garden and ultimately joined Garrick at Drury Lane, 1747. From that period till her retirement may be dated her best work for the stage, tragedy and comedy alike making an equal demand on her services. Horace Walpole goes so far as to question the possibility of any one approaching Mrs. Pritchard in *Lady Macbeth*. Charles Dibdin sums her up as "everywhere great, everywhere impressive, and everywhere feminine." Although Churchill in his well-known couplet denies her gentility, he in the same breath admits that with her genius such deficiency was of no more consequence than Garrick's limited stature. When young, Mrs. Pritchard, with no pretence to beauty, was attractive in person and countenance; her words came trippingly from the tongue, and not a syllable was lost. She was greatly admired in *Rosalind*, *Mrs. Sullen*, *Beatrice*, and her original part *Mrs. Oakly*; that she was equally capable of the most opposite characters is evident by her descent to *Doll Common* from *Lady Macbeth*. Died and buried at Bath. There is a monument to her memory in Poet's Corner.

27.—HENRY WOODWARD (1717–1777), Comedian. As Petruchio. By B. VANDERGUCHT.

Son of a tallow-chandler in the Borough, early education at Merchant Taylors' School. Beginning on the lowest rung of the ladder, pantomime, by study and application he developed into the most picturesque comedian of his day. In that quality of comedy known as "eccentric," which demands of the actor a peculiar subtle art in the delineation of the improbable, Woodhard had no equal. To Garrick he was of essential use, had the pick of the best parts, the highest salary, for a comedian, on the list, and ultimately established a reputation in his own fanciful line which the malice of Kelly the dramatist, who dubbed him "a driveller," and the carping criticism of Churchill, who wrote him down "a squeaking harlequin," were powerless to wrest from him. He shone especially in *Marplot*, *Mercutio*, and *Bobadil*, and two years before his death was the original *Captain Absolute*. Of tragedy he could not speak a line with propriety. He died at his house in Chapel Street, Grosvenor Place, and was buried in the vaults of St. George's, Hanover Square.

Special mention of this picture by J. P. Collier, "Old Man's Diary."

28.—THOMAS KING (1730–1805), Actor and Dramatist.

The original *Lord Ogleby*, *Sir Anthony Absolute*, *Puff*, and *Sir Peter Teazle.*

"Old King, with every requisite to please,
Strong sense, dry humour, wit, and comic ease,
Unrivall'd reigns on Drury's classic boards,
In crusty crabbed sires, and testy lords."

—*The Druriad.*

The evidence of King having been educated at Westminster is unsatisfactory. Associated with Drury Lane for more than forty years. The *beau ideal* of a stage manager. His acting was marked by dry, sarcastic humour, a sententious manner, and a distinct, pointed utterance, every syllable being driven home. He was said to convert language into epigram ; was a keen observer of human nature, and made men and manners subservient to stage purposes. Those who have made a careful study of the various criticisms on King's peculiarities of style, may trace some similitude in the modern manner of the late M. Regnier of the *Théâtre Français*. King died at his house in Store Street, Bedford Square. Buried in St. Paul's Church, Covent Garden.

29.—JAMES QUIN (1693–1766), Actor. By WILLIAM HOGARTH.

"A stage leviathan."—*Churchill.*

In the annals of the English stage Quin stands out an interesting figure, a declaimer rather than an actor, the last representative of the school of tragedy heralded by Betterton. "Pupil of Betterton," as Churchill wrote, he was not, for he was in Dublin in Betterton's last days. From Booth, his model and possibly his instructor, Quin may have inherited some of the traditional excellences that characterized the Roscius of the Restoration era. For fourteen years at the theatre in Lincoln's Inn Fields Quin's opportunities were neither few nor far between, and on the revival of the "Merry Wives of Windsor," he made the mark of his life as *Falstaff*. In 1746, at the age of fifty, he met and tried conclusions with Garrick. Here the style of the two schools was put to the test, and the public verdict was given in favour of the younger actor. In 1751, silently admitting his defeat and always on terms of social intimacy with Garrick, he terminated his stage career by a dignified retirement to Bath, where he died, January 21, 1766. Quin's tragedy was in his day denounced as "bad," but at the same time his comedy was lauded as "charged with cynical roughness and mellow jocundity of humour." In dignified

characters where sentiment and gravity of action predominated there is abundant authority for his having been appreciated; and whatever his faults, it must be borne in mind that for the ten years preceding Garrick's reformation of the stage, Quin was by common consent the leading actor of the day. This "Æsopus of the age" lived in good fellowship with the wits of the time; a strict disciple of Epicurus and a match in argument for such opponents as Foote, Samuel Johnson, and Bishop Warburton.

30.—GEORGE FREDERICK COOKE (1756–1812), Actor. By T. SULLY, Philadelphia.

Bequeathed by J. W. Wallack. (*See* No. 4.)

31.—MRS. SIDDONS (SARAH KEMBLE) (1755–1831). As Lady Macbeth, Act 1. By G. H. HARLOW.

"Come, you spirits
"That tend on mortal thoughts, unsex me here."

(*See* No. 434.)

32.—HENRY ERSKINE JOHNSTON (1777–1845), Actor. As Norval in "Douglas." By H. SINGLETON.

A very graceful and effective melo-dramatic actor. Born in Edinburgh. His godfather, Lord Erskine (eleventh earl), superintended his education. At the age of seventeen with no training, he essayed *Hamlet* at Edinburgh, and subsequently created a profound sensation as *Young Norval*, and was hailed as the Scottish Roscius, a dignity which completely turned his head. In 1797 he was engaged at Covent Garden, and was the original *Henry* in Morton's "Speed the Plough," and *Count Ronaldi* in Holcroft's "Tale of Mystery." Setting aside a redundancy of action, Johnston was an excellent actor, and at home in tragedy, melodrama, and pantomime. He had all the external qualifications for a tragedian, but wanted study and self-control, and suffered from habitual self-importance.

Leigh Hunt, writing 1807, says Johnston was always on stilts, and had been early spoilt by indiscriminate praise. His death is alluded to in the *Gentleman's Magazine*, 1845, as having occurred early in February of that year.

33.—SCENE FROM "THE COMMITTEE," Drury Lane, 1788. By B. VANDERGUCHT.

Moody as "Teague," *Parsons* as "Obadiah."

This political comedy, by Sir Robert Howard, was produced at the Theatre Royal, on the site of the present Drury Lane Theatre, in 1662. Lacy was the original *Teague*. (*See* No. 122.)

34.—ANNE OLDFIELD (1683–1730). By J. RICHARDSON.

"'Odious! in woollen! 'twould a saint provoke,'
Were the last words that poor Narcissa spoke;
'No, let a charming chintz and Brussels lace
Wrap my cold limbs and shade my lifeless face:
One would not, sure, be frightful when one's dead,
And—Betty—give this cheek a little red.'"

—*Pope.*

(*See* No. 3.)

35.—SAMUEL FOOTE (1720–1777), Actor, Dramatist, and Patentee. By Sir JOSHUA REYNOLDS, P.R.A.

Born at Truro; his father was M.P. for Tiverton. His University career (he was a scholar of Worcester College Oxford) was distinguished by high spirits, practical jokes and peccadilloes. At the Inner Temple he set up as a man of fashion, and after squandering his patrimony, convulsed a Haymarket audience by the drollery of his *Othello*. Ultimately Foote struck out a path by his own pen and his peculiar personality. His plays—*pièces de circonstance*—showed a wide range of observation, and were admirable vehicles for his humour, which was heightened by a sly, oily, and hypocritical expression. It is generally admitted that his best pieces are "The Minor," "The Lyar" (for which he was indebted to Lopez de Vega, Corneille and Steele), and "The Mayor of Garratt." Foote, after rebuilding the first Haymarket Theatre, died suddenly at Dover, and is buried in the West Cloisters, Westminster Abbey. There is a tablet to his memory in St. Mary's Church, Dover. The "English Aristophanes," as a conversational satirist and humorist, had few equals, to his *bon mots*, his sallies and repartees there is no end; his wit lay in his readiness. "Sir," says Johnson, "he was irresistible." In playful terms George Colman does him only justice in acknowledging "There is no Shakespeare or Roscius upon record who like Foote supported a theatre for a series of years by his own acting in his own writings, and for ten years of the time upon a *wooden* leg."

36.—BARTON BOOTH (1681–1733), Actor and Patentee. By J. VANDERBANK.

"Old Roscius to our Booth must bow,
'Twas then but Art, 'tis Nature now."

Epilogue, Westminster Play, 1726–1727.

Of an old Lancashire family. His schooling was superintended and watched with interest at Westminster by Busby

of the Rod. Trinity College, Cambridge, with a prospect of ultimate Church preferment, having no attraction for Booth, he got an engagement at the Dublin Theatre, which gained him money and reputation, and in 1700, under Betterton's management, he made his first London appearance at Lincoln's Inn Fields as *Maximus* in Lord Rochester's version of Fletcher's "Valentinian," receiving a perfect ovation. Year by year he increased in favour, and at Betterton's death was at the head of his profession. His fame may be said to have culminated in his representation of Addison's *Cato*. Benevolence of aspect, grandeur of step, and dignity of demeanour are ascribed to him with enthusiasm by his brother actor Delane. Any approachment to rant and bombast were repulsive to him; and Robert Lloyd in the "Actor," sings of Booth's "nervous tone" as "natural and all his own." His constitution, never of the best, and with which he played some tricks, completely broke down some time before his death. Booth was twice married; first to a daughter of Sir William Barkham, Bart., of Norfolk, and secondly to the beauty immortalised by Gay, "The Santlow famed for dance," in whom, despite her antecedents, he found a faithful wife and watchful nurse.

Booth was buried at Cowley, near Uxbridge: his widow erected a monument to his memory in Westminster Abbey.

37.—SCENE FROM THE "CLANDESTINE MARRIAGE." By G. Clint, A.R.A.

William Farren as "Lord Ogleby," *Farley* as "Canton," and *Jones* as "Brush." The cast at Covent Garden, September 18, 1818.

William Farren (1786–1861) made his first appearance in London nine days previously as *Sir Peter Teazle*. This picture contains the only portrait in the Club of William Farren, the second of that name, who adhered to one department of his art, the portrayal of old age as exemplified in the old beau, and the antiquated man of fashion. Paralysis seriously affected his later performances, but, in John Oxenford's words (*Times*), "Farren in the plenitude of his strength was one of the greatest artists of which this country could boast." G. H. Lewes gives an elaborate critique on Farren in "Actors and Acting." In this scene he took his farewell of the stage at the Haymarket, July 16, 1855—a trial to all who witnessed or took part in it. Hardly a word from the old actor's lips was audible.

On Planché's authority, Farley's *Canton* was very effective as the Swiss valet. Although utterly ignorant of any language but his own, he could imitate accent to perfection.

Purchased by the Club, December 6, 1850.

38.—MRS. MARTYR (A. THORNTON) (176 –1807). As Euphrosyne in "Comus." By GAINSBOROUGH DUPONT.

Daughter of a tailor in Southampton Buildings, with good looks, pretty figure, and lively manner, Mrs. Martyr made no little stir in the theatrical world. She was a great favourite as a capable actress and singer, and never permitted diffidence or timidity to bar her progress. She succeeded to many of Miss Catley's parts, and was quite a fortune to O'Keefe as heroine in his musical pieces. Mrs. Martyr is reported to have had a profound contempt for art, trusting entirely to her own natural abilities. She was never in the front rank as an actress, but more than efficient as a vocalist; rattling through her parts with easy indifference, and getting applause after a haphazard fashion without taking pains to deserve it.

She was last seen on the stage at Covent Garden, December 26th, 1806, as taking part in the dirge in "Romeo and Juliet." Her husband, Captain Martyr, predeceased her in 1783.

39.—RICHARD BRINSLEY SHERIDAN (1751–1816), Dramatist, Wit, Orator, and Politician. After Sir JOSHUA REYNOLDS, P.R.A.

Born in Dublin, son of Thomas Sheridan, actor, lecturer on elocution, and grammarian, and Frances, novelist and dramatist, daughter of the Rev. Philip Chamberlaine (*see* Lefanu Memoirs). Educated at Harrow, student of the Middle Temple, but not called to the Bar. Sheridan's principal dramatic work, begun when he was scarcely twenty-four, embraces a period of four years. From 1775–1779, "The Rivals," "St. Patrick's Day," and "The Duenna," at Covent Garden; and "Trip to Scarborough"—adapted from Vanbrugh's "Relapse," "The School for Scandal," and "The Critic," at Drury Lane. "Pizarro," adaptation from Kotzebue's play, was written under pressure by fits and starts in 1799. Sheridan's managerial career comprised thirty-seven years. For many years Drury Lane Theatre was a millstone round his neck, and the Saturday morning's "treasury" was treated as a source from

which to meet his general liabilities, quite regardless of the claims of his company. His later years were clouded by sickness and anxiety. He died in his house, 14, Savile Row, and was buried in the chapel of St. Faith, in the south transept of Westminster Abbey. His grave is next to that of Samuel Johnson.

Sheridan married, first, 1773, the beautiful Miss Linley, vocalist, and eldest daughter of Thomas Linley, the composer, and secondly, Esther Jane, daughter of Newton Ogle, Dean of Winchester. To the son Thomas, by the first marriage, who married Caroline Henrietta Callander, were born "The Three Beauties"—Lady Dufferin, The Hon. Mrs. Norton, and Lady Seymour, afterwards Duchess of Somerset.

Presented by Edward Tredcroft in 1862.

40.—GEORGE COLMAN THE ELDER (1732–1794), Dramatist, Essayist, and Manager. After Sir JOSHUA REYNOLDS, P.R.A.

Son of Francis Colman, H.M. Resident at the Court of the Grand Duke of Tuscany, by Mary (born Gumley), sister of Mrs. Pulteney, afterwards Countess of Bath. Born at Florence, on his father's death brought up by William Pulteney, subsequently Earl of Bath. Educated at Westminster School, Scholar of Christ Church, Oxford, and during his residence edited "The Connoisseur" in conjunction with Bonnel Thornton. Called to the Bar, Lincoln's Inn, and joined the Oxford circuit. Introduction to Garrick paved the way to intimate friendship and dramatic work. His best play, "The Jealous Wife," had the good fortune to be supported by Garrick, Yates, King, Palmer, Moody, and O'Brien; Mrs. Pritchard and Kitty Clive; one of the strongest casts on record. Subsequently he was associated with Garrick in the authorship of "The Clandestine Marriage." His management at Covent Garden was conspicuous for the production of both Goldsmith's comedies, "The Good-natured Man" and "She Stoops to Conquer." From 1774, having bought up Foote's interest in the Haymarket, he devoted himself to that theatre, which he managed with great spirit and success, indulging his leisure hours in literary hobbies. In 1790 he was seized with paralysis, and, mental derangement supervening, necessitated his removal from his house in Soho Square to Paddington, where he died. He was buried in the vaults of Kensington Old Church.

Colman showed much ingenuity in refitting old dramas, and was happy in the selection of the members of his

company. To him the London stage owed the introduction of Henderson, Edwin, John Bannister, Miss Farren, Mrs. Wells, and many others. It is greatly to be regretted that no criticisms of the actors of his time have been left us from his pen, as no man was better fitted for the task. Socially, Colman held his own in the first literary society, and by his wit, lively manner, and active hospitality, was much esteemed.

41.—SCENE FROM "LOCK AND KEY" (in 1819). By G. CLINT, A.R.A.

Munden as "Old Brummagem," *E. Knight* as "Ralph," *Mrs. Orger* as "Fanny," and *Miss Cubitt* as "Laura."

This musical farce by Prince Hoare was first given at Covent Garden, 1796, with Munden, Incledon, and Fawcett in the principal characters. It was very well received, and, though with little claim to literary merit, was a favourite stock piece for many years. Clint's scene is taken from the cast at Drury Lane.

42.—HENRY MOSSOP (1729–1774). By NATHANIEL HONE, R.A.

Son of a prebend of Kilmeen, Tuam, Connaught. After a creditable career at Trinity College, Dublin, Mossop, destined for the Church, was seized with the dramatic mania that raged on Garrick's first visit to Dublin. A venture at Smock Alley Theatre as *Zanga* in the "Revenge" at once ensured popularity and turned his head. On his engagement at Drury Lane, Garrick appears to have treated him with unusual liberality, offering him the first characters in tragedy, and alternating with him *Macbeth* and *Richard III.* A writer in *Blackwood's Magazine*, 1841, notes that Mossop's style is said to have resembled that of Kean, as vivid, subtle, and forcible, but with the defects of abruptness in delivery, and irregularity of performance. The same authority comments on his inordinate vanity and self-importance which led him into the belief that his talents were unlimited; hence his grasp at every leading character indiscriminately with utter disregard of its suitability to his own marked peculiarities. Churchill's diagnosis of Mossop's "undeclinables" is probably overcharged. In some characters, notably in the *Duke* in "Measure for Measure," *Zanga*, and *Coriolanus*, his excellence was beyond dispute, and critics not favourably disposed to him ranged him in tragedy as only inferior to Garrick and Barry. Discontented and disgusted because his comedy, always *mediocre*, was not appreciated, he returned to

Dublin, where the remainder of his mad career was signalised by the extremes of fortune. Fighting against fate his health gave way; he returned to London, and was ultimately found dead in a house in Chelsea with a few pence in his pocket. Mossop is chiefly associated as actor and manager with the Irish stage.

Presented by Sir Squire Bancroft in 1901.

43.—Mrs. SIDDONS (SARAH KEMBLE) (1755–1831). As Lady Macbeth. By G. H. Harlow.

"Out, damned spot! out, I say!"—*Macbeth*, Act 5.

"The Lady Macbeth of Mrs. Siddons was the genius of guilty ambition personified; express in form, in feature, motion, speech."—*Sheridan Knowles.*

(*See* No. 434.)

SCHOOL OF GARRICK.

The School of Garrick was a Club formed by a few of Garrick's contemporaries who dined together during the theatrical season once a month. When Michael Kelly was admitted (*see* his "Reminiscences," vol. 2, p. 41) the Society was composed of King, Dodd, Moody, Parsons, Baddeley, Charles and John Bannister, Frank and James Aickin, Farren, father of the celebrated comedian, Wroughton, John and Robert Palmer, and Burton. As members fell off, their places were supplied by Holman, Henry Johnston, Pope, Suett, Cherry, Dowton, Mathews and Charles Kemble. Miss Young, the first Mrs. Pope, had the exceptional compliment paid her of being the only actress honoured by membership. When Kelly published his "Reminiscences" in 1826 the Club was extinct.

The portraits from the Mathews' Gallery (*see* Catalogue Raisonné, p. 61) are those of John Moody, William Parsons, John Bannister, Robert Palmer, William Farren, John Palmer, William Burton, James Wrighten (prompter, Theatre Royal, Drury Lane), Robert Baddeley, James Dodd, James Aickin, and Charles Bannister.

44.—FRAME OF HEADS.

45. BENJAMIN WRENCH (1778–1843). As Sir John Freeman in "Free and Easy."
JOSEPH MUNDEN (1758–1832). As Autolycus in "The Winter's Tale."
MRS. GIBBS (MARY LOGAN) (1770?–1844). As Blanch in the "Iron Chest."
JOHN H. JOHNSTONE. (1749–1828). As Dennis Bulgruddery in "John Bull."
THOMAS BLANCHARD (– 1796), As Ralph in the "Maid of the Mill."
JOHN FAWCETT (1768–1837). As Job Thornberry in "John Bull."
Water-colour drawings by DE WILDE, in one frame.

46. CHARLES INCLEDON (1763–1826). As Macheath in the "Beggar's Opera."
RICHARD JONES (1799–1851). As Young Contrast in "The Lord of the Manor."
JOHN CHAPMAN (d. 1848). Played old men.
MRS. LISTON (SARAH TYRER) (1780–1854). As Queen Dollalolla in "Tom Thumb."
EDMUND KEAN (1787–1833). As Richard III.
JOHN SINCLAIR (1791–1857), Tenor singer. As Apollo in "Midas."
Water-colour drawings by DE WILDE, in one frame.

47.—JOHN PRITT HARLEY (1786–1858) Actor and Singer. As the Strange Gentleman. Coloured print.
Presented by J. P. Harley in 1838.

48. JAMES WM. DODD (1740–1796).
JOHN PALMER (1745–1798).
C. BANNISTER (1738–1804).
ROBERT BADDELEY (1733–1794).
ROBERT PALMER (1755–1817).
JOHN BANNISTER (1760–1836).
School of Garrick. Water-colours, in one frame.

49. UNKNOWN. Male. Water-colour. Painter unknown.

50. JAMES AICKIN (1740–1803).
WILLIAM BURTON (*fl.* 1764–1797).
JOHN MOODY (1727–1812).
WILLIAM FARREN (1725–1795).
WILLIAM PARSONS (1736–1795).
JAMES WRIGHTEN (– 1793).
School of Garrick. Water-colours, in one frame.

51.—CHARLES DIGNUM (1765–1827). As Tom Tug in the "Waterman." Water-colours, by De Wilde.

52.—C. M. YOUNG (1777–1856). As Cassius in "Julius Cæsar." Water-colours, by De Wilde.

53.—ALEXANDER RAE (1782–1820). As Hamlet. Water-colours, by De Wilde.

54.—Mrs. EGERTON (*née* SARAH FISHER) (1782–1847). As Meg Merrilees in "Guy Mannering." Water-colours, by De Wilde.

55.—WILLIAM AUG. CONWAY (1789–1828). As Richmond in "Richard III." (Real name Rugg.) His chance of success was killed by Theodore Hook's pen. Water-colours, by De Wilde.

56.—STEPHEN KEMBLE (1758–1822). As Falstaff in "The Merry Wives of Windsor." Weighed 30 stone; played this part without stuffing. Water-colours, by De Wilde.

57.—CLERK OF CHATHAM, HENRY VI. Water-colour, by BUNBURY.
Presented by T. H. Powell.

58. JOHN FAWCETT (1768–1837). As Servitz in the "Exile."
MRS. BLAND (MARIA THERESA ROMANZINI) (1769–1838). As Christine in "Tekeli," original.
CHARLES EDWARD HORN (1786–1849). As Meddle in "Up all Night."
MRS. POWELL (1763–1832). As Adelgitha in "Adelgitha," original.
J. P. KEMBLE (1757–1823). As Penruddock in the "Wheel of Fortune." (*See* No. 248.)
JOHN LISTON (1776–1846). As Caper in "Who Wins."
Water-colours, in one frame, by DE WILDE.

59. CHARLES FARLEY (1771–1859). As Jessamy in "Bon Ton."
MR. TOKELY (1790–1819). As Peter Pastoral in "Teazing made Easy."
MRS. BLAND (1769–1838). As Mdme. Belgarde in "Monsieur Tonson."
WILLIAM LOVEGROVE (1778–1816). As Lord Ogleby in the "Clandestine Marriage."
CHARLES MATHEWS (1776–1835). As Buskin in "Killing no Murder."
RALPH WEWITZER (1749–1825). As Dr. Caius in "The Merry Wives of Windsor."
Water-colours, in one frame, by DE WILDE.

60. WILLIAM DOWTON (1764–1851). As Sir Oliver Cypress in "Grieving's a Folly."
MRS. ELIZABETH REBECCA EDWIN (1771?–1854). As Lady Traffic in "Riches, or the Wife and Brother."
JOSEPH MUNDEN (1758–1832). As Crack in the "Turnpike Gate."
CHARLES TAYLOR (1792–1847). As Noodle in "Tom Thumb."
MRS. GEORGE BARTLEY (SARAH WILKINSON), Stage name MISS SMITH (1783–1850). Collin's Ode.
THOMAS PHILLIPS (1774–1841). As Henry Blunt in "Up all Night."

Water-colours, in one frame, by DE WILDE.

61. SAMUEL THOMAS RUSSELL (1749–1845). As Jerry Sneak in the "Mayor of Garratt."
RICHARD JONES (1779–1851). As Jeremy Diddler in "Raising the Wind."
MRS. EDWIN (1771?–1854). As Albina Mandeville in "The Will."
MRS. MOUNTAIN (1769–1841). As Matilda in "Richard Cœur de Lion."
G. F. COOKE (1756–1812). As Sir Archy McSarcasm in "Love à la Mode."
ANTHONY ROCK (–1815). As Irishman in the "Register Office."

Water-colours, in one frame, by DE WILDE.

62.—PISTOL AND FLUELLEN, "Henry V." By BUNBURY.
Presented by T. H. Powell.

63.—RICHARD WROUGHTON (1748–1822). As Sir John Restless in "All in the Wrong."
JOSEPH GRIMALDI (1779–1837). Clown.
JOHN SINCLAIR (1791?–1857). As Apollo in "Midas."
MRS. DAVENPORT (1766–1843). As Fiametta in the "Tale of Mystery."
JOHN LISTON (1776–1846). As Solomon in the "Quaker."
WILLIAM OXBERRY (1784–1824. In the "Devil's Bridge."
Water-colours in one frame, by DE WILDE.

64.—UNKNOWN. Male. Water-colour. Unknown.

65.—DANIEL TERRY (1780?–1829). As Barford in "Who wants a Guinea?"
JOHN BANNISTER (1760–1836). As Storm in "Ella Rosenberg."
G. F. COOKE (1756–1812). As Richard III.
CATHERINE STEPHENS, Countess of Essex (1794–1882). As Mandane in "Artaxerxes."
CHARLES MURRAY (1754–1821). As Tobias in the "Stranger."
GEORGE SMITH (1777–1836). As Peter in "Up all Night." Singer with a deep bass; effective in sailors.
Water-colours, in one frame, by DE WILDE.

66. JAMES WILLIAM DODD (1740–1796). As Abel Drugger in the "Alchymist."
JAMES GRANT RAYMOND (1771–1817). As Frederick the Great.
MRS. MARTYR (176 –1807). As Rose in the "Recruiting Officer."
CHARLES TAYLOR (1792–1847). As Lubin in the "Quaker."
JOHN LISTON (1776–1846). As Diggery in "All the World's a Stage."
C. LEE LEWES (1740–1803). As Bobadil in "Every Man in his Humour."
Water-colours, in one frame, by DE WILDE.

67.—UNKNOWN. Male. Water-colour.

68. W. FARREN (1786–1861). As Lord Ogleby in the "Clandestine Marriage."
ANN MARIA TREE (Mrs. Bradshaw) (1801–1862). As Susanna in the "Marriage of Figaro." Sister of Mrs. Charles Kean.
JOHN EMERY (1777–1822). As Farmer Ashfield in "Speed the Plough."
EDWARD KNIGHT (1774–1826). As Robin Roughead in "Fortune's Frolic."
MISS KELLY (1790–1882). As Floretta in the "Cabinet."
WILLIAM THOMAS LEWIS (1748–1811). As Mercutio in "Romeo and Juliet."
Water-colours, in one frame, by DE WILDE.

69. { CHARLES MAYNE YOUNG (1777–1856). As Hamlet.
SAMUEL SIMMONS (1777?–1819). As Master Mathew in "Every Man in his Humour."
MRS. BLAND (1769–1838). As Sally Shamrock in the "Shipwreck." } Water-colours, in one frame, by DE WILDE.

70.—DANIEL TERRY (1783–1829), Actor, Manager, and Playwright. By J. P. KNIGHT, R.A.

A very level actor in manner, speech, and action, versatile, at home in anything, but best in old men. Hazlitt thought he "would have made a better actor had he taken less pains." He had only one trick, a mannerism engendered through his intimacy with his friend and benefactor, Sir Walter Scott. Constantly referred to in Lockhart's "Life of Scott." Terry was the original *Mr. Green*, "The Green Man," and *Mr. Simpson* in "Simpson & Co." He was for some years Yates' partner at the Adelphi.

71.—JAMES WILLIAM WALLACK (1795–1864). By G. CLINT, A.R.A.

Purchased by the Club in 1858. (*See* No. 88.)

72.—CHARLES KEAN (1811–1868), Actor and Manager. As Louis XI. By H. W. PHILLIPS.

Second and only surviving son of Edmund Kean. Born at Waterford, Ireland. Educated at Eton. His father's financial difficulties, and his mother's position, estranged from her husband, led to his adoption of the stage. First appeared as *Norval* in "Douglas," October 1st, 1827. Result, a great reception, the audience on his side, but the critics cold and discouraging. Talfourd, commenting on Charles Kean's vocal deficiencies (never overcome), closes an admonitory and kindly criticism with the suggestion that the actor's only chance of success was to be sought in diligent study and practice, advice which Charles Kean had the good sense to adopt. On the night of Edmund Kean's last appearance on the stage, March 25th, 1833, Charles played *Iago* to his father's *Othello*, his future wife, Ellen Tree, being the *Desdemona*. For the five following years his profits were estimated at £20,000. Declining Macready's offer for Covent Garden, he secured his own terms, £50 a night, with Bunn at Drury Lane and, what

was of greater value, his claims to consideration as a tragedian on the part of the public, and from the critical world an honest and careful analysis of his merits. In 1850 took the Princess's Theatre in conjunction with Mr. Keeley, the latter withdrawing after the first season. His management, embracing nine consecutive seasons, was distinguished by the representation of seventeen plays of Shakespeare, of which "King John" and the "Winter's Tale" were specially marked by elaboration of scenic accessories. On what Westland Marston calls Charles Kean's "second manner in tragedy," in plain words melodramatic realism of a superior order, on such original parts as he created in "Pauline," "The Corsican Brothers," and "Louis XI.," in which suggestive by-play incisive power and absence of artifice are the essentials, his reputation rested. In Shakespearean comedy his *Master Ford*, a part that does not play itself, was an admirable bit of tragi-comic individuality.

The remainder of Charles Kean's active life was occupied in starring engagements in company with his wife in London and the country, with a prolonged professional tour in the Colonies, the United States, and Canada. He was last seen in London at the Princess's Theatre under Mr. George Vining's management, May 16th, 1866, as *Louis XI.*, and his final appearance on the stage took place May 28th following at the Prince of Wales's Theatre, Liverpool, in the same character.

After a prolonged illness, attended with much suffering, he died at his house in Queensborough Terrace, Bayswater, and was buried by the side of his mother at Catherington, Hampshire.

Presented by Mrs. Phillips.

73.—FREDERICK HENRY YATES (1795–1842), Actor and Manager. By JAMES LONSDALE.

Father of the late Edmund Yates, and youngest son of a London merchant of a good social position. After a creditable career at Charterhouse he obtained an appointment in the Commissariat Department, and was with the army of occupation at Valenciennes in the Waterloo year, where he became acquainted with Lord William Lennox and others on the staff, among whom was J. W. Cole, Lieutenant 21st Fusiliers, better known later as Calcraft of the Dublin Theatre and Charles Kean's biographer. To Charles Mathews the elder Yates owed his introduction to the stage. In his early novitiate at Edinburgh, precocity and consummate confidence enabled him to undertake leading

characters in Shakespeare with distinction. In 1818 he made his *début* as *Iago* to Young's *Othello*, Charles Kemble's *Cassio*, and Miss O'Neill's *Desdemona*, and in the following year *Falstaff*, "Henry IV.," to Macready's *Hotspur*. With no pretensions to the first line in tragedy or comedy he is reported to have played anything and everything, all fish came alike to his net—Frenchmen, Jews, Scotchmen, heavy fathers and walking gentlemen. When others would not or could not act, Yates invariably was selected to come to the rescue. He sustained a wider range than any of his comrades, and played no part badly. In 1825, in conjunction with Terry, he took the old Adelphi Theatre, providing melodrama as the staple fare with the adjuncts of farce and burlesque, and his own "Imitations." On Terry's death Mathews joined him in management. Buckstone and Fitzball were the stock authors, and the novels of Bulwer-Lytton, Harrison Ainsworth and Charles Dickens were freely utilized for dramatic purposes. In "Oliver Twist" Yates scored a great hit as *Fagin*, in "Nicholas Nickleby" his *Mantalini* was a very amusing bit of eccentricity, and in "Barnaby Rudge" his double of *Mr. Chester* and *Miss Miggs* a delightful duality.

In his company were Wrench, T. P. Cooke, O'Smith, John Reeve, Rice, the original *Jim Crow*, and from 1838 the broadest of low comedians, Edward Wright. Here, too, came the bewitching ballad singer Mrs. Honey, Mrs. Fitzwilliam, the *Nelly O'Neil* and *Starlight Bess* of later days. Mrs. Keeley as *Nydia*, the blind girl, and *Jack Sheppard*, and Mrs. Yates, the original *Victorine*, an admirable all-round actress, who, in the words of her son, "raised the heroines of domestic drama by her genuine pathos, and entire absence of exaggeration." Yates, while fulfilling an engagement in Dublin, ruptured a blood vessel, was removed to London, and dying June, 1852, was buried in the vaults of St. Martin-in-the-Fields. Yates was rather under middle height, and, according to Macready, bore a strong facial resemblance to Mendoza the prize fighter. Lonsdale, the painter, on Redgrave's authority, never erred on the side of flattery.

74.—EDWIN FORREST (1806–1872), American Tragedian. By T. SULLY.

Born at Philadelphia. As an actor he had many advantages. A noble head, good features, dark searching eyes, and a very powerful voice, which he used unsparingly without discretion. His pictures were bold and forcible, but lacked refinement, grace, and delicacy. *Spartacus* in "The Gladiator" and *Metamora* best fitted the display of his physical powers. Throughout his career he was the

people's idol, but, as his countryman William Winter puts it, was "a vast animal bewildered by a grain of genius." On his first visit to England he was well received, and entertained by the Garrick Club. Jealousy of Macready, unquestionably aggravated by John Forster's criticism, affected his popularity on the second occasion. The high position Forrest held in his own country was more or less forfeited by his supposed connection with the fatal riot at the Astor Place Opera House, New York, on Macready's last appearance in America.

Presented by the artist in 1840.

75.—SAMUEL PHELPS (1804–1878), Actor and Manager. By JOHNSTON FORBES-ROBERTSON.

"I believe we must look for the drama, if we really wish to find it, in that remote suburb of Islington."—*Extract from letter of Macready to Sir Frederick Pollock, Bart.*, 1855.

Born at Devonport. Son of a navy outfitter of an old Somerset family. Beginning life in London on the *Globe* and *Sun* newspapers, after long experience in the country, first appeared in London at the Haymarket, 1837, as *Shylock*, under Webster's management, on which occasion William Farren the elder hazarded his opinion that "the newcomer showed promise of being the first tragedian of the day." Phelps was subsequently engaged by Macready for Covent Garden, and later for Drury Lane, and at intervals was seen at the Haymarket in prominent Shakespearean characters. In May 1844, in conjunction with Mr. Greenwood and Mrs. Warner—the latter withdrawing after the first season—Phelps opened Sadler's Wells, and it is in connection with the management of that theatre for more than eighteen years that his reputation as an actor both in tragedy and comedy was associated. Not omitting the best examples of legitimate drama, Phelps produced all Shakespeare's plays with the exception of "Henry the Sixth" (Parts 1, 2 and 3), "Troilus and Cressida," "Titus Andronicus," and "Richard the Second." Though chiefly conspicuous as a tragedian, his success in comedy in some characters was exceptional. In his hands *Bottom the Weaver* became a delightful fantastic creation, giving the lie to the carpers who denied him imagination; while in another line *Sir Pertinax McSycophant*, though very highly coloured, was a truthful and forcible exposition of nature, heightened by every adjunct of consummate art. In Shakespeare competent judges placed his *Lear* and *Othello* in the foreground. Weighed in dramatic measure, he was wanting in some essentials. The pathetic appealed to him, but his lover's passion was cold, and his

delivery never free from a constitutional hardness in tone. By many of the highest distinction in art and literature he was worshipped. After leaving Sadler's Wells he accepted engagements in London and the provinces, and was last seen on the stage at the Aquarium Theatre, under Miss Litton's management, as *Cardinal Wolsey*, March 31st, 1878, when he was suffering from mental and physical prostration, from which he only partially recovered. He died November 6th following, near Epping, and was buried in the same grave as his wife in Highgate Cemetery.

Phelps's memorable career and his devotion to the highest principles of his profession have been treated in an earnest and affectionate memoir in "The Life and Life Work of Samuel Phelps," by Mr. W. P. Phelps, his nephew, and Mr. Johnston Forbes-Robertson.

Presented by 100 members.

76.—MRS. KENDAL (MADGE ROBERTSON), MRS. W. KENDAL GRIMSTON. As the Lady Giovanna in the "Falcon." By VAL PRINSEP, R.A.

A poem in action in one act by Alfred, Lord Tennyson, founded on a story in Boccacio, produced at the St. James's Theatre, December 18th, 1879.

Presented by the artist.

77.—EDWARD ASKEW SOTHERN (1828–1881). As Lord Dundreary.

Presented by Sir Squire Bancroft in 1888. (*See* No. 141.)

78.—JOHN BILLINGTON (1830–1904).

First London appearance at the Adelphi Theatre, April 1857, as *Harry Mowbray* in "Like and Unlike," was prominent and popular in juvenile parts for many years, and subsequently associated with Mr. Toole's management.

Presented by his widow in 1905.

79.—AMY SEDGWICK (MRS. PARKES, MRS. PEMBERTON, MRS. GOOSTREY) (1830–1897). Pastel, by WALTER GOODMAN.

After playing leading business at Manchester, was engaged by Buckstone, Haymarket, 1857. The original *Hester Grazebrook* in Tom Taylor's "Unequal Match." Re-opened the old Marylebone Theatre as the "Alfred," 1868. Withdrew from the stage 1877, and devoted herself to recitals and instruction in elocution.

Presented by Charles Goostrey in 1898.

80.—WILLIAM CHARLES MACREADY (1793–1873), Actor and Manager. As Orestes in the "Distressed Mother," the part in which he made his first appearance in London at Covent Garden, September 16th, 1816. By JOHN BOADEN.

Hazlitt, in the *Examiner*, comments on this performance as follows: "We have not the slightest hesitation in saying that Mr. Macready is by far the best tragic actor that has come out in our remembrance with the exception of Mr. Kean." Macready was then only twenty-three.

Presented by Capt. Marryat in 1839. (*See* No. 87.)

81.—IRA FREDERICK ALDRIDGE (1804–1867), American negro actor (known as the American Roscius). Naturalised in England in 1863. As Othello. By H. PERRONET BRIGGS, R.A.

Presented by George Alexander in 1907.

82.—HENRY ERSKINE JOHNSTON (1777–1845). As young Norval, in which character he first appeared in London at Covent Garden—season 1797–1798. By Sir WILLIAM ALLAN, R.A.

Presented by Mrs. Johnston in 1861. (*See* No. 32.)

83.—CHARLES ALBERT FECHTER (1824–1879), Actor and Manager. As Ruy Blas.

London and Paris both claim his birth-place, though it is generally accepted, Vaperaux notwithstanding, that he was born in Hanway Street. Fechter's reputation was gained as a French actor from 1844 to 1860, at the Théâtre Historique, Porte Saint-Martin and Vaudeville. He was the original *Fabien* and *Louis dei Franchi* in "Les Frères Corses," and *Armand Duval* in "La Dame aux Camélias"; the latter far and away his finest performance. Facing the English tongue with much confidence, though never with complete mastery, he was in great repute as *Ruy Blas*, and *Don César de Bazan* at the Princess's Theatre, and by the novelty he imparted to the treatment of Hamlet he gave abundant food for criticism, but at the same time gained great credit for "a new and charming representation of the part" (*vide* G. H. Lewes) and the one in which during his stay in England he was appreciated.

His *Othello* was a failure, redeemed in a measure by his *Iago*. His lesseeship of the Lyceum Theatre (1863–1867) was remarkable for his *Henri de Lagardère*, "Duke's Motto," *Angelo* in "Bel Demonio," and *Robert Macaire*. At the

Adelphi, *Obenreizer* in "No Thoroughfare," by Dickens and Wilkie Collins, gave him some opportunity as a powerful romantic actor. His first tour in America was successful, but his subsequent management in New York embroiled him in constant trouble and dissension with press and public. In failing health, he retired to a farm in Pennsylvania, where he died. Fechter's career had a good effect upon the English stage generally by exposing its weak side, conventionality, and by his judicious handling of melodrama in the true spirit of romance. His faults as well as his merits are carefully analysed by G. H. Lewes, and in Mr. Dutton Cook's words : "He made the public acquainted with the value of grace and variety of gesture on the stage."

Presented by Sir Squire Bancroft in 1904.

84.—EDMUND KEAN (1787–1833), Tragedian. As a Huron Chief. By WILLIAM HOOK MORLEY.

Kean when acting at Montreal, 1826, was admitted a member of a tribe of Huron Indians under the title of Alantenaida. (*See* Nos. 388 and 463.)

Presented by Thomas F. Egan.

85.—RICHARD JOHN SMITH (O. SMITH) (1786–1855), Actor. By E. M. WARD, R.A.

Of Irish extraction, born at York, of theatrical parentage. The sobriquet O. Smith was acquired by his performance of *Obi* in the melodrama "Three-Fingered Jack," from which time he figures as Mr. O. Smith in the bills of the theatre. His success in villainous and demoniacal characters fostered the joke (his own) that his "infernal reputation followed him everywhere." He joined Yates and Mathews at the Adelphi, and was a leading member and a great support of that house as a character actor till within a few months of his death. In adaptations of Dickens' novels he appeared as *Newman Noggs*, *Fagin*, and *Maypole Hugh*. He was the original *Grampus* in "The Wreck Ashore," *Wild Murtogh* in "Green Bushes," and *Musgrave* in Tom Taylor and Charles Reade's "Two Loves and a Life." Smith's collection of dramatic material is in the British Museum Library. Buried in Norwood Cemetery.

Presented by T. F. Dillon Croker in 1898.

86.—ELLEN TREE (MRS. CHARLES KEAN) (1805–1880).

Daughter of a Mr. Tree who held a post in the East India House. The success of her sister Maria (Mrs. Bradshaw) in musical and Shakespearean comedy, turned her attention to

the stage. After engagements at Bath and Birmingham, she appeared at Drury Lane as *Violante* in the "Wonder," 1826, and sustained leading parts in comedy for three seasons. In 1829 she transferred her services to Covent Garden, playing *Romeo* to Fanny Kemble's *Juliet* and *Françoise de Foix* in Miss Kemble's "Francis I." and *Mariana* in Sheridan Knowles' "Wife," and after her return to the same theatre from a tour in America added other original parts, and in "conjunction" with James Anderson was the mainstay as *Countess Eppenstein* in Knowles' "Love." From 1842, the year of her marriage with Charles Kean, she is best remembered by her *Lady Eveline Amyott* in Lovell's "Wife's Secret." Her watchful care of her husband during his management of the Princess's Theatre, and the respect and esteem in which she was held by every member of the company, are matters of interest in theatrical history. G. H. Lewes writes in 1850: "Now Mrs. Glover is gone there is but Ellen Kean whom we could name as thoroughly mistress of the music and the meaning which lies hidden in fine poetry." Up to the period of her marriage her reputation rested on her *Rosalind* and *Viola*.

Presented by Sir Squire Bancroft in 1902.

87.—WILLIAM CHARLES MACREADY (1793–1873). As Henry IV. By John Jackson, R.A.

Son of an Irish actor of some merit, for a time at Covent Garden (1786 *et seq.*) and subsequently of Birmingham, Sheffield, and Newcastle theatres. Born in London, educated at Rugby with a view to either the Bar or the Church. Owing to his father's embarrassed circumstances was withdrawn when sixteen and assisted him in management. After much experience, rendered valuable to him by his association with Mrs. Siddons, the Kembles, Cooke, Young, Elliston, and the principal actors of the day, Macready made his appearance in London at Covent Garden, 1816, as *Orestes* in the "Distressed Mother," a performance which elicited from Hazlitt his opinion (*Examiner*) that "Macready was the best tragic actor in his remembrance, Kean excepted." No slight praise for a young man of twenty-three from the foremost critic of the day. At this period Kemble, Kean, and Young had taken a sort of exclusive possession of the characters of Shakespeare in which at a later date Macready displayed such excellence. He won his spurs in drama, in "Rob Roy" and "Gambia," and his true position was first demonstrated in Sheridan Knowles' "Virginius," and later in "William Tell" and "Werner." Professional visits to America and Paris added to his reputation. His managerial

career, both at Covent Garden and Drury Lane (financially unsuccessful), involved him in much labour and responsibility. As a writer ("English Cyclopedia") remarks: "He did not overlay the drama by too gorgeous scenery, or by too minute attention to the details of costume, as though they were to be the principal attractions, but strove to make them appropriate to the situation and feeling of the scene as a whole." In Shakespearean characters critical opinion would seem to favour his *Lear*, *Hamlet*, some scenes in Macbeth, and specially the final. In modern drama Bulwer (the first Lord Lytton), his attached friend, designed for him *Claude Melnotte*, *Evelyn*, and *Richelieu*, and of these the great cardinal was a veritable triumph. Macready kept his humour in reserve; he winced at *Joseph Surface*, though he played the part admirably, and his *Mr. Oakly* ("Jealous Wife") seems to have been unadulterated comedy. His last visit to America was brought to a sudden close by the fatal riot at the Astor Opera House, New York, when his life was endangered. At the last night of Macready's final engagement at the Haymarket he played *Lear*, and took his farewell of the stage at Drury Lane Theatre, February 3rd, 1851, in *Macbeth*, Phelps, Howe, and Mrs. Warner appearing as *Macduff*, *Banquo* and *Lady Macbeth*. His retirement was passed at Sherborne, Dorsetshire, and subsequently at Cheltenham, where he died. He is buried at Kensal Green.

Few actors of note have been subject to more searching criticism than Macready. Hazlitt, Talfourd, and Westland Marston well repay perusal, and G. H. Lewes devotes a paper full of argument and analysis to the solution of the problem, "Was Macready a great actor?" with an affirmative result.

Macready sustained this part, *Henry IV.*, with much effect when the management at Covent Garden revived Shakespeare's play in anticipation of the coronation of George IV. The success of the revival was undisputed, and appears to have been attributable as much to the performance as to the processional pageant in the last act. Macready pronounced the acting to be "of the highest order," and Farren, Emery, William Blanchard, Charles Kemble, and Mrs. Davenport, as *Shallow*, *Silence*, *Pistol*, the *Prince of Wales*, and *Dame Quickly* admirable. Fawcett was the best *Falstaff* then on the stage.

Macready retained the original picture in his possession by Fawcett's persuasion, and presented this duplicate, finished before the original, to his friend Mathews as an addition to his Gallery. (*See* No. 80.)

88.—JAMES WILLIAM WALLACK (1795–1864), Actor and Manager. By S. J. STUMP.

London and New York shared in Wallack's career. His tragedy was founded on the Kemble school; in some parts he was equal to Charles Kemble in comedy; and in a wide range of melodrama, notably as *Massaroni* in "The Brigand" and *Don César de Bazan*, he stood alone. He finally settled in New York (1851), and built the late theatre which bore his name.

Wallack married a daughter of Irish Johnstone; Mrs. Alfred Wigan was his niece. Was the original *Martin Heywood* in the "Rent Day."

Presented by his son, Lester Wallack, in 1891.

89.—JUNIUS BRUTUS BOOTH (1796–1852), Actor. As Brutus in the "Fall of Tarquin." By LE CLEAR.

A Londoner who tried conclusions unsuccessfully with Edmund Kean. In America, the country of his adoption, the "grandeur of his action"—New York critic—"crowned him the monarch of the American stage." He had no finish in his style, was heedless and imperfect as an artist, but, with marvellous elocution, relied for his effects on imagination and inspiration. After a tempestuous life he died on a Mississippi steamboat, and was buried at Baltimore.

Presented by his son, Edwin Booth.

90.—GUSTAVUS VAUGHAN BROOKE (1818–1866), Actor. As Shylock.

His early career, when he was noted for his magnificent voice, gave great promise, never fulfilled. G. H. Lewes saw in him "two-thirds of an actor"; Helen Faucit (Lady Martin) supplying the third in which he was wanting, "imagination." Lost in the S.S. "London," bound for Melbourne.

Presented by Edward Greaves in 1865.

91.—JOHN BRAHAM (1774–1856).

Born in Goodman's Fields. Pupil, as a child, of Leoni, and subsequently of Rauzzini. In his prime no one approached him for beauty of voice and brilliancy of execution, and he was universally received as the greatest tenor of his day. Much of his large fortune was lost in building the late Coliseum, Regent's Park, and the St. James's Theatre.

92.—CHARLES MAYNE YOUNG (1777–1856). As King John. By Sir Edwin Landseer, R.A.
(*See* No. 5.)

93.—ISABELLA GLYN, *née* GEARNS (Mrs. DALLAS) (1823–1889). As Lady Constance in "King John." By John Phillip, R.A.

Pupil of Charles Kemble. At Sadler's Wells (1848–1851), playing leading parts with Phelps, after Mrs. Warner's secession. *Cleopatra* and the *Duchess of Malfi* suited her style, which was formed on that of the Kemble school. Miss Glyn had a fine commanding figure and powerful voice, with a distinctly masculine manner. Latterly she devoted herself to public reading and private tuition.

Presented by the artist.

94.—Mrs. FITZWILLIAM (FANNY ELIZABETH COPELAND) (1802–1854). By J. P. Knight, R.A.

Daughter of the manager of the Dover Theatre. Cradled on the stage. Always charming, sensible, with pathetic power; and in farce, when occasion demanded, a pretty and irresistible impudence, and a very sweet singer. The most legitimate and natural of Mrs. Jordan's successors. The original *Nelly O'Neil* in "Green Bushes" and *Starlight Bess* in "Flowers of the Forest." Her *Margery* in "Rough Diamond" and *Nan* in "Good for Nothing," in conjunction with Buckstone, were rapturously welcomed by playgoers in the fifties.

Bequeathed by her son, the late Edward Francis Fitzwilliam.

95.—HENRY G. NEVILLE. As Count Almaviva in "Figaro." By John W. Walton.

Presented by H. G. Neville.

96.—Mrs. STIRLING (MARY ANN HEHL, LADY GREGORY) (1815–1895). As Peg Woffington in "Masks and Faces." By H. W. Phillips.

The original portrait of Mrs. Stirling as *Peg Woffington* was painted for the late Mr. Tom Taylor, and was ultimately in Mrs. Stirling's possession. The sittings were given after performance late at night in Mr. Phillips' studio. The style and treatment are in part borrowed from an old miniature. The picture used during representation at the Haymarket Theatre was also a sketch by the artist, with a practical cut for insertion of face.

Presented by the artist in 1857. (*See* No. 357.)

97.—Mrs. KEELEY (MARY ANN GOWARD) (1805–1899). By Walter Goodman.

Born at Ipswich. An admirable actress and pleasing vocalist. So wide was her range, it is not easy to differentiate her excellence. The characteristics of Mrs. Keeley's acting were earnestness, precision, and a terrible intensity. Nothing came amiss to her. Shakespeare, comedy old and new, drama, melodrama, operetta, burlesque, and rattling farce demanded her ready service. For a happy blend of humour and pathos, her reading of Peter Pall Mall's letter in Jerrold's "Prisoner of War" was a marvel of perfection. With her husband she was interested in the management of the Lyceum, 1844–1847, and that of Mr. and Mrs. Charles Kean at the Princess's Theatre, 1850–1851. Mrs. Keeley engaged the affection and esteem of the public for forty years after her withdrawal from the stage. She died at her house in Pelham Crescent, Brompton, and is buried in Brompton Cemetery.

Presented by Spencer Brunton in 1886.

98.—JAMES ROBERTSON ANDERSON (1811–1895), Actor and Manager. As Ion in Serjeant (afterwards Mr. Justice) Talfourd's play of that name.

Born in Glasgow. In his early London days, under the management of Macready, at Covent Garden (1837), and subsequently with Madame Vestris at the same theatre, Anderson, with his fine figure, resonant voice, and manly bearing, was accepted as the most promising juvenile tragedian of the time. Star engagements tempted him to America, where the climate affected his throat. His "superb voice," one of his greatest charms, was seriously impaired, and his style perceptibly deteriorated. In an evil hour he became lessee of Drury Lane Theatre, opening (1849) with an insufficient company, and retiring (1851) with a heavy loss. Engagements at home and in the United States, a short partnership with Mr. Shepherd in the Surrey Theatre (in the second year the house was destroyed by fire), a professional visit to Australia, and occasional appearances at Drury Lane and minor theatres comprised the remainder of his theatrical career. December 18th, 1874, his last night on the stage, he played *Mercutio* at Drury Lane. To use his own words in his autobiography, "An Actor's Life," "I died and made no sign." Anderson was an old member of the Garrick, where he made and outlived many friends. Died in his rooms at

the Bedford Hotel, Covent Garden, and buried in Kensal Green Cemetery.

Presented by J. R. Anderson in 1861.

99.—JENNY LEE (Mrs. BURNETT). As Jo. By H. Macbeth-Raeburn.

Presented by the artist in 1887.

100.—CHARLES REINHOLD (1737–1815), Actor and Singer. As Hawthorn in "Love in a Village." By De Wilde.

A celebrated singer, famous in "Ruddier than the Cherry." As a boy, chorister at St. Paul's; pupil of Handel.

101.—THOMAS WESTON (1737–1776), Comedian. As Billy Button in the "Maid of Bath." By J. Zoffany, R.A.

A comedian, distinguished by his breadth of humour, by-play, and absorption in the business of the scene. Garrick had a high opinion of his ability, and specially as *Abel Drugger*, Garrick's own part. As *Scrub*, "Beaux Stratagem," it is reported Weston's humour was too much for Garrick's equanimity as *Archer*. Weston died early a victim to habitual intemperance.

102.—BENJAMIN ELLIS WRENCH (1778–1834), Eccentric Comedian. As Wing in "Amateurs and Actors." By M. W. Sharp.

"Oh very pleasant Mr. Wrench" was Thomas Hood's salutation in his ode to this amusing comedian. In Shakespearean and high comedy, Wrench may have merited Talfourd's rebuke as "a slipshod, sketchy, and careless fellow," but for easy natural style in farce and vaudeville it was difficult to find his match. "Wrench, as *Mr. Wing*, of ragged merriment was a very prince of the blood. He tottered on the extreme verge of the ridiculous." —*Mathews*. Wrench was a very good dresser, and after the style of Charles Mathews, as acknowledged by C. M.

103.—CHARLES MATHEWS The Elder (1776–1833). By G. H. Harlow.

As an Idiot, a Drunken Ostler in "Killing no Murder," *Mr. Wiggins* in the farce under that name, and *Fond Barney*, a character on the York Racecourse, 1798.

104.—SCENE FROM "SPECULATION," Covent Garden, 1795. By J. ZOFFANY, R.A.

Munden as "Project," *Quick* as "Alderman Arable," and *Lewis* as "Tanjore."

Painted by desire of His Majesty George III. Quick's portrait is repeated in the picture behind him.

105.—ROBERT PALMER (1755–1817). As Tag in the "Spoiled Child." By DE WILDE.

Younger brother of John Palmer.

106.—MRS. GIBBS (MARY LOGAN) (1770–1844?). As Selina in the "Tale of Mystery." By DE WILDE.

Of parentage no reliable report. Introduced by her godfather, John Palmer, to the Haymarket Theatre, 1783, announced on the bills as a "very young lady"—as Mrs. Gibbs at the Royalty, Goodman's Fields, 1787, and as Mrs. Gibbs she remained to the end of the theatrical chapter for more than fifty years. When the management of the Haymarket fell into the hands of George Colman the younger, Mrs. Gibbs was indebted to him for parts specially adapted to her, such as *Cicely Homespun*, "Heir-at-Law," and *Mary Thornbury*, "John Bull." Her good looks, good taste, and good temper carried her in triumph through all difficulties. She played serious characters effectively, fashionable ladies, and ladies of no fashion at all, and late in life was the successor to Mrs. Mattocks in the duennas of the old comedies.

The date of her marriage with Colman the younger is uncertain. At his death, 1836, she retired to Brighton, and passed away unnoticed. "Many a pleasing image," says Peake, "rises of this kind, unaffected woman, who, with very considerable acquirements and much accurate study of her art is yet more admired for the cheerfulness of her mind and the goodness of her heart."

Mrs. Gibbs had a fair complexion, very blue eyes, a plump figure, and a natural laugh. As a singer, her voice was pleasing, but of limited compass.

107.—DAVID GARRICK (1717–1779). As Richard III. By H. R. MORLAND.

A copy by Morland of the portrait by N. Dance, R.A., afterwards Sir Nathaniel Dance Holland, Bart.

108.—GEORGE ANN BELLAMY (1733?–1778).

Baptized George Ann by mistake for Georgiana. Daughter of Lord Tyrawley and Miss Seal, a Quakeress, who after the birth of George Ann married one Bellamy, captain of a merchant vessel. No criticisms of much value give an estimate of Mrs. Bellamy's abilities, but she was accepted in some of Mrs. Cibber's parts, and for many years was the fashion. Vain, intriguing, extravagant, and very beautiful, she whistled her reputation to the winds. In her prime she showed energy and perseverance, shining in rapturous and amorous passages, but never rid of "a strong taint of the old ti-tum-ti utterance." Garrick took a decided interest in her. She was *Juliet* to his *Romeo* in the contest with Barry and Mrs. Cibber. Mrs. Bellamy is said to have died in Edinburgh. The "Apology" for her life made a sensation at the time, it is rather readable than reliable. A veil is best drawn over her private adventures.

109.—JOSEPH SHEPPERD MUNDEN (1758–1832). As Verdun in "Lover's Vows." By DE WILDE. (*See* No. 403.)

110.—CHARLES MATHEWS THE ELDER (1776–1835). As Sir Fretwell Plagiary in "The Critic." By DE WILDE.

111.—ALEXANDER POPE (1763–1835), Actor and Miniature Painter. As Henry VIII., his best part. By M. W. SHARP.

Pope was very popular with the public, but to the critics antipathetic.

112.—CHARLES MATHEWS THE ELDER (1766–1835), as Somno in the "Sleepwalker." By DE WILDE.

113.—VINCENT DECAMP (1777–1839), Comedian. As Master Heartwell in "Riches." By DE WILDE.

Brother to Mrs. Charles Kemble. Died in America.

114.—SCENE FROM THE "VILLAGE LAWYER," Act II. By DE WILDE.

J. Bannister as "Scout," *Parsons* as "Sheepface." This subject is also treated by Zoffany. (*See* No. 449.)

115.—BETTERTON and Mrs. BARRY. As Hamlet and the Queen.

Thomas Betterton (1635–1710), Actor, Dramatist, and Patentee.

Pepys, Cibber, and Steele bear witness to Betterton's genius. He died seven years before Garrick's birth, and was hailed as the Roscius of the day. Anthony Aston lauds him as the "Phœnix of the stage." Not only does the merit of reviving the taste for Shakespeare's plays rest with Betterton, but, as his *Hamlet* was derived through Taylor and *Sir William Davenant* from the poet, it is not unreasonable to assume that many conventionalities in the rendering of other Shakespearean characters were preserved up to the present time. Cibber specially commends Betterton in *Othello*, *Hamlet*, *Hotspur*, *Macbeth*, and *Brutus*. Buried in the cloisters, Westminster Abbey.

A mezzotint of Betterton from Kneller, engraved by R. Williams, was altered to Sir William Read, oculist and quack, knighted by Queen Anne.—J. C. Smith, "British Mezzotinto Portraits."

Elizabeth Barry (1658–1713), Actress and joint Patentee of Lincoln's Inn Fields Theatre.

Was the original *Monimia*, "Orphan," *Belvedira*, "Venice Preserved," and *Isabella*, "The Fatal Marriage," three characters which established her great reputation. As a girl the management of the voice was her weak point, and she appears to have been greatly indebted to Lord Rochester for instructing and perfecting her in the art. Downes in his "Roscius Anglicanus," 1708, is the earliest authority on Mrs. Barry's public career: more than thirty years later Colley Cibber follows with an estimate of her position as brilliant in tragedy, but strangely overlooks her consummate excellence in comedy. The "famous Mrs. Barry," as she was entitled, suffers socially at the hands of the infamous publisher, Curll, in his "History of the Stage," purposed to have been written by Betterton, but generally attributed to William Oldys. Later biographers have built on these foundations, and in some instances, notably in that of Dr. Doran, have indulged a taste for fancy at the expense of fact. Mrs. Barry was the *Zara* in Congreve's "Mourning Bride," and *Lady Brute* in Vanbrugh's "Provoked Wife." She withdrew from the stage 1710 and died at Acton, where a tablet to her memory was attached to a pillar in the old church. Her portrait by Kneller was at Strawberry Hill. Mrs. Barry was not married.

116.—THOMAS KNIGHT (1764?–1820), Actor and Playwright, as Roger in "The Ghost." By J. ZOFFANY, R.A.

Of a Dorsetshire family of good position. Introduction to Macklin led him to adopt the stage. Chiefly connected with Covent Garden Theatre. Excellent in coxcombs and rustics, associated with Lewis in management of the Liverpool Theatre, of which he was part lessee. His line of business had much in common with his contemporary "Edward" or "Little Knight." After his retirement he took up the life of a country gentleman. Knight died at Manor House, Woore, Shropshire. His wife, Margaret Farren, was sister of the Countess of Derby.

117.—MRS. POWELL (MRS. FARMER ; MRS. RENAUD) (1763–1832). By DE WILDE.

First appeared as Mrs. Farmer, an assumed name ; married Powell, prompter at Drury Lane ; secondly, Mr. Renaud, a provincial actor. In early life very beautiful, her bearing full of dignity with a clear and telling voice, and famed for her "perfect elocution." Played seconds to Mrs. Siddons.

118. — HANNAH PRITCHARD (HANNAH VAUGHAN) (1711–1768), Garrick's chief helpmate in Tragedy. By F. HAYMAN, R.A.

(*See* No. 26.)

119.—MRS. (MISS) BRADSHAW (–1780). As Dorcas in "Cymon." By T. PARKINSON.

Daughter of Bradshaw, box-keeper at Drury Lane. She is represented as the farmer's wife in Zoffany's picture, "The Farmer's Return," with Garrick.

120.—DAVID ROSS (1728–1790), Actor and Manager. As Hamlet. By J. ZOFFANY, R.A.

Of Scottish extraction. Educated at Westminster, pupil of Quin, engaged by Garrick ; a good personality and pleasing address distinguished him in the "fine gentleman," and he had every requisite for the stage save application. Management of the Edinburgh Theatre landed him in difficulties. Indolence and high living contributed to his troubles. Churchill sums him up fairly :—

"Ross (a misfortune which we often meet),
Was fast asleep at dear Statira's feet."

Buried in St. James's, Piccadilly, James Boswell posing as chief mourner.

The story of the young man whose conscience was smitten by witnessing Ross's performance of *George Barnwell* (very effective), and who for many years is reported to have sent the actor annually a ten-pound note in recognition of the donor's reformation, is not a mere green-room tale but a fact.

121.—THOMAS HULL (1728–1808), Actor and Dramatist.

Educated at Charterhouse. Nearly half a century at Covent Garden. In his best days was appreciated for his sound sense, good taste, and judgment, but he lingered on the stage till he was literally worn out. His fame rests on his foundation of the "Covent Garden Theatrical Fund." An intimate friend of the poet Shenstone, and welcome in literary circles.

122.—JOHN LACY (–1681), Comedian and Dramatist. By J. M. WRIGHT.

In three characters—*Teague* in the "Committee," *Scruple* in the "Cheats," and *Galliard* in the "Variety." Painted by order of Charles II. A replica of the picture in Windsor Castle. Lacy is mentioned by Pepys and Evelyn.

123.—JOSEPH SHEPHERD MUNDEN (1758–1832), Comedian. By DE WILDE.

As *Peregrine* in "Hartford Bridge," operatic farce by Pearce. (*See* No. 403.)

124.—DAVID GARRICK (1717–1779). As Lord Chalkstone. By J. ZOFFANY, R.A.

Garrick introduced this character in his dramatic satire "Lethe," for Mrs. Clive's benefit, Drury Lane, March 27th, 1756.

125.—EDMUND KEAN (1787–1833). In three characters.

Presented by Sir Squire Bancroft in 1902.

126.—DUTCH LUGGER COMING OUT OF MONNEKENDAM. By CLARKSON STANFIELD, R.A.

Presented by the artist in 1857.

127.—INTERIOR OF A FLEMISH INN. By Louis Haghe.

Presented by the artist in 1864.

128.—THE PORT OF ANCONA. By Clarkson Stanfield, R.A.

Presented by the artist in 1865.

129.—EXTERIOR OF A FLEMISH INN. By Louis Haghe.

Presented by the artist in 1864.

130.—THE STANDARD BEARER. By Sir John Gilbert, R.A., P.R.W.S.

Presented by the artist in 1887.

131.—AN EASTERN SCENE. By J. W. Glass.

Presented by the artist in 1855.

132.—HALTING OF A CARAVAN AT BAALBEC. By David Roberts, R.A.

Presented by the artist in 1861.

133.—A SCENE IN SPAIN. By J. W. Glass.

Presented by the artist in 1855.

134.—JOHN BANNISTER (1760–1836). Pencil sketch, by John Varley.

(*See* No. 309.)

135.—DAVID GARRICK (1717–1779). By J. Zoffany, R.A.

136.—JOHN EMERY (1777–1822). Pencil sketch, by John Varley.

137.—SARAH SIDDONS (1755–1831). Pencil sketch, by Sir Thomas Lawrence, P.R.A.

(*See* No. 434.)

138.—CHARLES JAMES MATHEWS (1803–1878). As George Rattleton in the "Humpbacked Lover."

"The theatre for my *début* as an actor was chosen without a moment's hesitation. I had no passion for what was called the 'regular drama.' I had no respect

for traditional acting. . . . The lighter phase of comedy, representing the more natural and less laboured school of modern, and holding the mirror up to Nature without regard to the conventionalities of the theatre was the aim I had in view. The Olympic was then the only house where this could be achieved, and to the Olympic I at once attached myself. . . .

"On the 6th November 1835 I made my first appearance in a little piece of my own, called the 'Humpbacked Lover' and a farce by Leman Rede called the 'Old and Young Stager.' The prestige of my father's name, and the advantage of being brought forward by Mr. Liston with whom he had so long been associated in the remembrance of the audience, had doubtless much to do with the great success I met with, and I had the happiness of jumping at once into public favour."—Extract from autobiography of Charles James Mathews.

Presented by (Sir) Charles Mathews in 1899.

139.—JOHN PHILIP KEMBLE (1757–1823). Pencil sketch, by Sir THOMAS LAWRENCE, P.R.A.

(*See* No. 1.)

140.—HENRY LEIGH MURRAY (1820–1870). Real name Wilson.

From 1850–1860, his best period, Leigh Murray was deservedly popular as a light comedian. With a little more animation, less dread of conventionality, and more confidence in his own powers, he might have taken high rank as a juvenile tragedian. Of his many characters, his *Young Dornton*, *Sir Charles Pomander*, "Masks and Faces," *Gustave de Grignon*, "Ladies' Battle," and *Raphael*, "Marble Heart," will be in the memory of old playgoers. His *Captain Damer*, "Camp of Chobham," with Keeley and Mary Keeley, was a farcical gem of the first water. From 1865 failing health robbed the public of the sunny smile of one of the most pleasing of actors.

141.—EDWARD ASKEW SOTHERN (1826–1881), Comedian. As Lord Dundreary in "Our American Cousin."

Born in Liverpool. First appeared as Douglas Stuart, a name which he exchanged for Sothern on joining Wallack's company in New York. At Laura Keene's theatre, the part of *Lord Dundreary*, at the outset a comparatively subordinate character, Sothern gradually built up and fashioned into an original creation marked by

ingenious whimsicality and eccentricity, coloured by the highest extravagance. On his appearance at the Haymarket, within a short time the American success was translated into a veritable *furore*, and *Lord Dundreary* became the talk of the town. Subsequently his *David Garrick*, an adaptation by T. W. Robertson of "Sullivan," and *Colonel White* in "Home" from Emile Augier's "Aventurière" by the same author, were among his most conspicuous successes.

He died in London, and was buried in Southampton Cemetery. In Sothern high animal spirits with a love of sport (he was a fearless rider to hounds) were the predominant features in a very interesting personality.

142.—MRS. DAVISON (MARIA REBECCA DUNCAN) (1783–1858). As Juliana in the "Honeymoon" (original part). By HENRY SINGLETON.

Miss Farren's successor; held a prominent position in high comedy for many years. As *Juliana* in Tobin's posthumous comedy, admirably seconded by Elliston's *Duke Aranza*, she obtained instant recognition. She was an exquisite singer, specially of Scottish ballads, and in Leigh Hunt's opinion "the best *lady* of the comic stage." She retired somewhat early, taking no farewell, and died at her house in Brompton. Her son, who married Miss Arabella Goddard, was musical critic to *The Times*.

143.—BENJAMIN NOTTINGHAM WEBSTER (1797–1882), Actor, Manager, and Playwright.

Lessee of the Haymarket and Adelphi, and occasionally connected with the management of other London theatres. Hard work in the country and at the minor theatres, engagements with Elliston at Drury Lane, subsequently at the Haymarket, at the Olympic with Madame Vestris, and as stage manager at Covent Garden, represent Webster's stage life till 1837, when he became lessee of the Haymarket, holding that position for seventeen years. His management was marked by a distinct dramatic and literary progress in relation to the stage. Under his auspices were produced plays by Bulwer (the first Lord Lytton), Sheridan Knowles, Serjeant (afterwards Mr. Justice) Talfourd, Douglas Jerrold, Planché, Westland Marston, Lovell, and a host of less conspicuous authors. The principal representatives of tragedy, comedy, and farce were associated with his venture, and among his friends in art were Macready, Dickens, Thackeray, Forster, and

Robert Bell. In 1854 he resigned the Haymarket to Buckstone, confining himself to the Adelphi under Madame Celeste's supervision. He left behind him a reputation for praiseworthy endeavour and an earnest interest in the welfare of his profession.

To classify Webster merely as a versatile or an "eccentric" actor would be denying scant justice to his memory, and conveying little idea of his peculiar excellence. He had no special line, no mere conventionality in the portrayal of character; nor was he in the common acceptation of the term a mannerist. Barring some peculiarities of diction, he had, as a critic justly remarks, "no distinctive quality which separated itself materially from the more modern style of histrionic art." In every part he undertook he set up human nature for his model. In a wide range of varying characters stand out prominently his *Graves*, "Money," *Tartuffe* (Oxenford's version), *Stanislas de Fontblanche*, "Roused Lion," *Richard Pride*, *Robert Landry*, "The Dead Heart," *Penn Holder*, "One Touch of Nature," *Boots*, "Holly Tree Inn," and, above all, *Triplet*, "Masks and Faces." He died at his house, Churchside, Kennington.

Presented by Lord Burnham in 1905.

One Hundred and Sixteen Water-Colour Drawings

BY

JAMES WARREN CHILD,

REPRESENTING

CHARLES JAMES MATHEWS

In various characters,

AT THE

OLYMPIC, COVENT GARDEN, & HAYMARKET,

FROM 1835 TO 1845.

Presented by Robert Walters in 1879.

THIS collection of water-colour drawings, 116 in number, was bought by Mr. Walters at the sale of Mr. Mathews' effects at his house, 59, Belgrave Road, London, on the 24th July 1878.

A little mystery was attached to the execution of these sketches, but on the authority of the late Mr. William Beverley, the eminent scene painter, connected with the Lyceum Theatre during the management of Madame Vestris, and who was on intimate terms of friendship with Mr. Charles Mathews, these character portraits (all signed by Mathews) were not merely attributed to, but distinctly alleged to be the handiwork of Mr. James Warren Child, miniature painter, exhibitor at the Royal Academy, who died on 19th September 1862, aged 84.

The sketches mark the first decade of the actor's theatrical career, and faithfully portray the style and manner that characterised the early acting of Charles Mathews; happily described by his critic and dramatic coadjutor Mr. G. H. Lewes. "Charles Mathews," Lewes writes, "was eminently vivacious, a nimble spirit of mirth sparkled in his eyes and gave airiness to every

gesture. He was incessant in movement, without ever becoming obtrusive or fidgety. A certain grace tempered his vivacity, and an innate sense of elegance rescued him from the exaggerations of animal spirits."

His more matured habit was illustrated in the important parts he represented at the Lyceum from 1847 to 1855, when he may be said to have reached his zenith.

It is questioned whether the memory of the father's undoubted genius, not only as an inimitable entertainer, but a sound, judicious, and occasionally brilliant actor, did not at the outset materially detract from the son's early success. The vaudevilles and farces in which Charles Mathews appeared, were of the slightest texture, and those from his own too ready pen (hastily written and as hastily produced), gained but ephemeral notice, and in some instances met with criticism as summary as it was severe.

On the other hand, the exquisite taste and mature judgment of his manageress, Madame Vestris, combined with her unremitting personal assistance and companionship on the stage, steadied the aspirant in many a slip, saved him from many a fall, and guaranteed that favour which a fair field might not have been so ready to assure.

Charles Mathews from early days was drawn by inclination, enhanced probably by hereditary humour, to the development of such characters as gave opportunity for change of style, dress, and diction. His first success in this line was exhibited in his treatment of Perlet's original *Motley* in "He would be an Actor," and two years later his triumph of vivacity was ungrudgingly acknowledged by a delighted public in his best personation piece, " Patter *v.* Clatter," a sketch which he kept in constant revival to the end.

Of the various parts embraced in this collection, *Master Slender*, *Sir Charles Coldstream* in "Used Up," *Puff* in "The Critic," and *Chorus* in the "Golden Fleece," stand out in prominence as specially illustrative of the actor's progress in the delineation of character in its best sense.

In Charles Mathews there was ever a charm and delicacy of *finesse* in the handling of his art, which, heightened by an innate vivacity (a natural gift), enabled him through a long and brilliant career to maintain within certain limits a distinctly unique position in comedy on the English stage.

No.	Date.	Character.	Piece.
	—	Frank Poppleton - -	"Too late for Dinner." By Richard Jones.
	—	R. Jones, original - -	Adaptation of "Les Deux Philibert," farce by Richard Jones and Theodore Hook. Produced at Covent Garden, 22/2/1820.
144	4/12/1844	Hans Moritz - - -	"Somebody Else." Comedy adapted from "Georgette" by Planché.
	„	Second dress - - -	Do. do.
	„	Third dress - - -	Do. do.
	6/11/1841	Beechwood - - -	"The Wrong Man." Farce by
	—	Peter Spyk - - - Keeley's original part at the Olympic, 6/10/1834.	"Loan of a Lover." Revival. Vaudeville by Planché.
	—	Millamour - - -	"Know your own Mind." Comedy by Murphy.
145	19/3/1840	Dashwould - - -	In same.
	22/8/1843	Giles Fairland - -	"Who's your Friend," or the "Queensberry Fête." Drama by Planché.
	„	Second dress - - -	Do. do.
	28/11/1840	Young Whimsey - -	"The First Floor." Farce by Cobb, 1787. Revival.
146	18/11/1844	Littleton Coke - -	"Old Heads and Young Hearts." Comedy by Dion Boucicault.

No.	Date.	Character.	Piece.
	18/11/1844	Second dress - - -	"Old Heads and Young Hearts." Comedy by Dion Boucicault.
	„	Third dress - - -	Do. do.
	3/10/1840	The Wet Stranger - -	"Two in the Morning." Comic scene by C. J. Mathews.
	6/2/1844	Sir Charles Coldstream -	"Used Up." Adapted by Dion Boucicault from "L'Homme Blasé."
	„	Second dress - - -	Do. do.
147		A very pretty quarrel on the authorship and right to reproduction of "Used Up" arose between Mathews and Webster, and ultimately got as far as being aired in the legal shape of a motion for injunction. In the end—for no action was brought—Boucicault's position as adapter was acknowledged. Of the alteration made in the original translation by Charles Mathews previous to reproduction there appears to have been no question.	
	4/3/1841	Dazzle - - -	"London Assurance." Comedy by Dion Boucicault.
	„	Second dress - - -	Do. do.
	24/3/1845	Chorus - - -	"The Golden Fleece." Extravaganza by Planché.
		G. H. Lewes, reviewing Charles Mathews in this part, draws with much felicity the contrast between burlesque as commonly interpreted by the actor, and the easy, unobtrusive nonchalance of Mathews, free from swagger or point-making, and indulging only in the licence of the language to work its own laughable way.	
	27/3/1837	Dapperwit - - -	"Rape of the Lock." By John Oxenford.
	2/10/1844	Brass - - - -	"The Confederacy." Comedy by Sir John Vanbrugh.
148	—	Bob Honeycomb - -	"Wolf and the Lamb." Farce by C. J. Mathews, Haymarket, 23/6/1832.

No.	Date.	Character.	Piece.
	9/2/1841	Lord Ortolan - -	"The White Milliner." Comedy by Douglas Jerrold.
	„	Second dress - - -	Do. do.
	6/11/1840	Puff - - - -	"The Critic."
	30/4/1840	Slender - - - This part was very cleverly treated.	"Merry Wives of Windsor."
149	10/10/1839	Charles Surface - - Charles Mathews' first appearance as Charles Surface took place at Covent Garden for his benefit on June 9th, 1837, on which occasion Farren was "Sir Peter Teazle"; Dowton, "Sir Oliver"; Elton, "Joseph"; Strickland, "Crabtree"; James Vining, "Sir Benjamin"; and Webster, "Moses." Madame Vestris, "Lady Teazle"; Mrs. Glover, "Mrs. Candour"; Mrs. W. West, "Lady Sneerwell"; and Miss Murray, "Maria." On the 19th of July following, for Madame Vestris's benefit at Drury Lane, Charles Mathews repeated the character. On this evening, Cooper played "Joseph"; Meadows, "Crabtree"; and John Wilson, the Scottish vocalist, gave Sir Harry's song.	"School for Scandal."
	21/5/1838	Captain Patter - -	"Patter *v.* Clatter." Personation piece by C. J. Mathews.
	—	Second dress - -	Do. do.
	7/12/1835	Tim Topple - -	"Old and Young Stager." Farce by Leman Rede.
	„	Rattleton - - - C. J. Mathews' first appearance in public.	"Humped-back Lover." Interlude by C. J. Mathews, adapted from the French.
150	11/1/1836	Charles Swiftly - - "I think I see him now in 'One Hour,' seated opposite to Madame Vestris, and made to subdue his restless impatience while he held his skeins of silk, a very drawing room version of Hercules at the feet of Omphale."—*G. H. Lewes.*	"One Hour," or "The Carnival Ball." Farce by Haynes Bayly.
	„	Second dress - -	Do. do.

No.	Date.	Character.	Piece.
	—	Frederick Stanley - -	"Why did you Die?" Farce by C. J. Mathews.
	18/12/1837	The Chevaliers - -	"Ladder of Love." Farce by Haynes Bayly.
	—	Colonel Feignwell - - C. Bullock, original.	"Bold Stroke for a Wife." Comedy by Mrs. Centlivre. Produced at Lincoln's-inn Fields, 3/2/1718.
151	—	Second dress - -	Do. do.
	—	Third dress - - -	Do. do.
	—	Fourth dress - -	Do. do.
	—	Fifth dress - - -	Do. do.
	16/5/1843	Vincentio - - -	"The Little Devil." Drama, adaptation of "Le Poste du Diable," by Benjamin Webster.
	,,	Second dress - -	Do. do.
152	8/4/1844	Puff - - - -	"Drama at Home," or "An Evening with Puff." Extravaganza by Planché.
	14/10/1844	Don Sebastian - -	"A Match for a King." Comic Drama from the French, by C. J. Mathews.
	,,	Second dress - -	Do. do.
	17/11/1841	Sir Harry Whiffle - -	"Court and City." Adaptation by Peake, from Steele's "Tender Husband" and Mrs. F. Sheridan's "Discovery."
153	,,	Do. second dress - -	Do. do.
	10/10/1839	Charles Surface, second dress	"School for Scandal."
	21/5/1838	Capt. Patter, third dress -	"Patter *v.* Clatter." Personation piece by C. J. Mathews.
	,,	Fourth dress - - -	Do. do.
	25/2/1842	Captain Smoke - -	"Bubbles of the Day." Comedy by Douglas Jerrold.
	12/10/1841	Sir Phillip Brilliant - -	"Old Maids." Comedy by Sheridan Knowles.
154		Second dress - - -	Do. Do.
	6/11/1837	Peregrine Mildmay - -	"Dream of the Future." Original Comedy, 3 acts, by Charles Dance.
		Second dress - - -	Do. do.
		Third dress - - -	Do. do.

No.	Date.	Character.	Piece.
155	1/3/1838	Algernon - - -	"You can't Marry your Grandmother." Farce by Haynes Bayly.
	28/2/1839	Ruy Gomez - - -	"Faint Heart never won Fair Lady." Comedietta by Planché.
156	26/12/1836	Prince Riquet - -	"Riquet with the Tuft." Extravaganza by Planché.
	26/12/1837	Puss - - - -	"Puss in Boots." Extravaganza by Planché and Dance.
157	—	Percival Single - -	"Three and The Deuce." Comedy by Prince Hoare, Haymarket, 2/9/1795.
	—	Peregrine Single.	
	—	Pertinax Single. Originally played by John Bannister, and subsequently with great spirit by Elliston.	
	26/4/1845	Felix Goldthumb - -	"Time works Wonders." Comedy by Douglas Jerrold.
	„	Second dress - - -	Do. do.
	19/4/1838	Abbé le Bon - -	"A Hasty Conclusion." Burletta by Mrs. Planché.
	9/12/1840	Ben Bowles - - -	"Brother Ben." Farce by Addison Morton.
158	22/2/1844	Marquis de Richeville -	"Grist to the Mill." Comic drama by Planché from the French.
	15/2/1836	Mr. Wyndham - -	"Handsome Husband." Comedietta by Mrs. Planché.
	„	Second dress - - -	Do. do.
	—/12/1836	Colonel Ferrier - -	"The Barrack Room." Farce by Haynes Bayly.
	23/2/1837	Schloppsen - - -	"The Sentinel." Musical Burletta by Addison Morton.
	29/9/1836	David Brown - -	"Court Favour." Comedy by Planché.
159	17/12/1842	Horace - - - John Webster's original character.	"The Country Squire." Revival. Original Comedy by Charles Dance. First produced at Covent Garden, 19/1/1837.
	—	Witwould - - -	"Way of the World." Comedy by Congreve.
160	12/2/1844	Marquis de Richeville - Second dress	"Grist to the Mill." Comic drama by Planché from the French.
	30/9/1839	Frank Saunders - -	"Alive and Merry." Farce by Charles Dance.

No.	Date.	Character.	Piece.
161	—	Sir John Freeman - - Wrench's original part.	"Free and Easy." Revival. Comic Opera by S. J. Arnold. Produced at the Lyceum, 16/9/1816.
	1/3/1838	Algernon, second dress -	"You can't Marry your Grandmother." Farce by Haynes Bayly.
	„	Third dress - - -	Do. do.
162	30/11/1836	Colonel Cherubino - -	"The Two Figaros." Burletta by Planché.
	16/11/1837	Carlo - - -	"The Watch Dog." Burletta by C. J. Matthews.
	30/11/1836	Colonel Cherubino, second dress.	"The Two Figaros." By Planché.
163	—	Augustus Buoyant - - R. Jones original.	"The Duel," from "My Two Nephews." Farce by Peake. Produced at Covent Garden, 18/2/1823.
164	—	Meadows - - - Lee Lewes original.	"The Deaf Lover." Farce by Pilon, originally called "The Device." Reproduced at Covent Garden, 2/2/1780.
165	13/10/1840	Leandro - - -	"Spanish Curate." Comedy by Beaumont and Fletcher.
166	11/12/1837	Sir Harry Ringdove -	"The Ringdoves." Farce by C. J. Mathews.
167	3/5/1837	Lieut. Kingston - -	"Naval Engagements." Comedy in two acts by Charles Dance.
168	—	Bolt - - - - Wrench original	"Day well Spent." Farce by John Oxenford. Produced at the Lyceum, 4/4/1835.
169	1/3/1838	Augustus Buoyant, second dress.	"The Duel," from "My Two Nephews." Farce by Peake.
170	21/2/1840	Jack Bruce - - - James Vining original.	"Chaos is come again," or "The Race Ball." Produced at Covent Garden, 19/10/1838. Revival.
171	—	Flam - - - -	"Lying made Easy." Farce produced at Bath, 15/3/1828. Genest says, "Seems not to have been printed." Author's name wanting.
172	18/1/1837	Julio - - -	"Black Domino." Musical Drama, adapted from Scribe and Auber by C. J. Mathews.
173	14/10/1839	Michael Perez - - The Copper Captain.	"Rule a Wife and have a Wife." By Beaumont and Fletcher.

No.	Date.	Character.	Piece.
174	—	Corporal Max - - - - Originally played at the Olympic by James Bland.	"The Swiss Cottage" or "Why don't she Marry?" Vaudeville by Haynes Bayly.
175	12/12/1837	Sir Harry Ringdove, second dress.	"The Ringdoves." Farce by C. J. Mathews.
	—	Horace, second dress - -	"The Country Squire." Revival.
	—	Third dress - - - - -	Do. do.
176	23/2/1837	Scholoppsen, second dress -	"The Sentinel." Musical burletta by Maddison Morton.
	16/4/1838	Melodrama - - - - -	"Drama's Levée." A Revue dramatique, by Planché.
	—	Horace, fourth dress - -	"The Country Squire." Revival.
177	—	Charles Paragon - - - R. Jones original.	"Perfection," or "The Lady of Munster." Comedietta by Haynes Bayly, Drury Lane. 25/3/1830.
	—	Ernest Fitzlightly - -	"I will have an Uncle." By Dance.
	19/4/1838	Abbé le Bon, second dress -	"A Hasty Conclusion." Burletta by Mrs. Planché.
	—	Bernard - - - - -	"The Barrack Room." Farce by Haynes Bayly.
	28/2/1839	Ruy Gomez, second dress -	"Faint Heart never won Fair Lady." Comedietta by Planché.
	13/2/1839	Wittikind - - - - -	"Our Cousin German." Founded on the farce, "Best Intentions," in which the original part was played by the elder Mathews at the Adelphi.
	,,	Second dress - - -	Do. do.
178	—	Bob Finchley - - - Original.	"News from China." Farce by
	31/10/1836	Motley - - - - In this Mathews introduced the song of "Jenny Jones," the melody composed by John Parry, senior, father of the celebrated entertainer.	"He would be an Actor." Farce by C. J. Mathews, adapted from Le Comédien d'Étampes.
	,,	Second dress - - -	Do. do.
	,,	Third dress - - - -	Do. do.
	19/3/1840	Atall - - - - -	"Double Gallant." Comedy by Colley Cibber.
	,,	Second dress - - -	Do. do.
	,,	Third dress - - - -	Do. do.

179.—SHAKESPEARE (1564–1616), Dramatist and Poet.

"He was not of an age, but for all time."—*Ben Jonson.*

180.—J. R. ANDERSON (1811–1895). As Huon in "Love."

(*See* No. 98.)

181.—UNKNOWN.

182.—JOHN ROWLAND DURRANT (1775–1853).

Donor of the Mathews Gallery of Portraits to the Garrick Club. For many years member of the Stock Exchange.

183.—JOHN WHITFIELD (*fl.* 1776–1814), Actor. By SYLVESTER HARDING.

At Covent Garden and Drury Lane from the Norwich Circuit.

184.—DAVID ROBERTS, R.A. (1796–1864), Landscape Painter.

Started his career as scene painter at the Edinburgh and Glasgow Theatres, and subsequently at Drury Lane. Striking scenes on the Continent, in Egypt, Syria, and the Holy Land are the subjects of his numerous paintings. His art was essentially scenic.

185.—UNKNOWN.

186.—CHARLOTTE CUSHMAN (1816 – 1876). As Mrs. Haller.

Presented by G. W. Bell in 1896.

187.—WILLIAM GRIEVE (1800–1844), Scene Painter at Drury Lane Theatre.

Presented by Henry Graves in 1898.

188.—ROBERT KEELEY (1783–1869), Comedian.

(*See* No. 335.)

189.—UNKNOWN.

190.—ROBERT KEELEY (1783–1869). As Billy Black in Peake's farce of "The £100 Note." By THOMAS HARRINGTON.

191.—HELEN FAUCIT (LADY MARTIN) (1817–1898).
(*See* No. 571.)

192.—MRS. KEELEY (MARY ANN GOWARD) (1805–1899). By THOMAS HARRINGTON.
(*See* No. 97.)

193.—MARIE WILTON (LADY BANCROFT). Photograph.
Presented by Sir Squire Bancroft.

194.—MR. and MRS. CHARLES KEAN. As Sir Walter and Lady Amyott in the "Wife's Secret," by G. W. Lovell. By A. E. CHALON, R.A.
Engraved by J. Lane, A.R.A. Presented by Charles Kean in 1848. (*See* No. 72.)

195.—JOHN EDWIN (1749 – 1790), Comedian and Burletta Singer. By T. GAINSBOROUGH.

196.—RICHARD SUETT (1755–1805), Comedian. By DE WILDE.

197.—EDWARD ASKEW SOTHERN (1826–1881). As Lord Dundreary. Painter unknown.
Given by Sothern to Lord Burnham and by him presented in 1905. (*See* No. 141.)

198.—WILLIAM DOWTON (1764–1851). As Falstaff. Study by R. W. BUSS.
Presented by Lord Burnham in 1905.

199.—WILLIAM DOWTON (1764–1851). As Falstaff. Study by R. W. BUSS.
Presented by Lord Burnham in 1905.

200.—RICHARD JONES (1779 – 1851), Eccentric Comedian and Dramatist, known as "Gentleman Jones." By HENRY BURNELL.
In manner pert and precise, a credit to his tailor and his profession. His spare time was devoted to lessons in elocution for the benefit of the clergy and members of Parliament.

201.—UNKNOWN.

202.—DAVID GARRICK (1717–1779).

203.—Mrs. JORDAN (DOROTHEA BLAND) (1762–1816). As Peggy in the "Country Girl." By De Wilde.

(*See* No. 370.)

204.—Miss BOLTON (MARY KATHERINE, Lady THURLOW) (1782–1830), Singer and Actress. By De Wilde.

Married Edward Hovell Thurlow, nephew of Lord Chancellor Thurlow, first Baron.

205.—THOMAS KNIGHT (1764?–1820), Comedian and Dramatist. As Jacob in "Chapter of Accidents." By De Wilde.

Married Margaret Farren, younger sister of the Countess of Derby. (*See* No. 116.)

206.—JOHN EMERY (1777–1822). As Dan in "John Bull." By De Wilde.

207.—Miss CHAPMAN (–1805). As Augusta Aubrey in "Fashionable Lovers." By De Wilde.

Born in America. The original *Amelia* in "Wild Oats."

208.—JOHN FAWCETT (1768–1837). As Caleb Quotem in the "Review." By De Wilde.

209.—THOMAS CAULFIELD (–1815). As Mirabel in the "Inconstant." By De Wilde.

Celebrated for his imitations.

210.—JOHN LISTON (1776–1846). As Gaby Grim in "We Fly by Night." By De Wilde.

(*See* No. 480.)

211.—Mrs. MARTYR (*née* THORNTON) (–1807). As Rose in the "Recruiting Officer." By De Wilde.

(*See* No. 38.)

212.—Mrs. GIBBS (*née* LOGAN) (1770–1844). As Blanch in the "Iron Chest." By De Wilde.

(*See* Nos. 45 & 106.)

213.—WILLIAM POWELL (1735–1769), Actor. By Mortimer.

A substitute for Garrick during the absence of the latter abroad. (*See* No. 13.)

214.—JOHN QUICK (1748–1831), Comedian. As Old Doiley in "Who's the Dupe?" By De Wilde.

215.—Mrs. POWELL (Mrs. RENAUD) (1763?–1832). As Boadicea. By De Wilde.

(*See* No. 117.)

216.—JOHN FAWCETT (1768–1837), Comedian. As Whimsiculo in the "Cabinet." By De Wilde.

217.—Mrs. GOODALL (CHARLOTTE STANTON) (1765–1830). As Sir Henry Wildair in the "Constant Couple." By De Wilde.

218.—WILLIAM FARREN (1725–1795), Actor. As San Francisco in the "Tale of Mystery." By De Wilde.

Father of the celebrated comedian (1786–1861). The original *Careless* in "School for Scandal."

219.—Mrs. STEPHEN KEMBLE (ELIZABETH SATCHELL) (*fl.* 1780–1800). As Imoinda in "Ozoonoko." By De Wilde.

220.—Mrs. DAVENPORT (MARY ANN HARVEY) (1765–1843). As Mrs. Moral in the "Birthday." By De Wilde.

221.—GEORGE HOLMAN (1765–1817). As Douglas. By De Wilde.

222.—Mrs. MILLS (*née* KEYS) (–1804). As Little Pickle in the "Spoiled Child." By De Wilde.

223.—Mrs. JORDAN (DOROTHEA BLAND) (1792–1816). As Phædra in "Amphitryon." By De Wilde.

(*See* No. 370.)

224.—CHARLES TAYLOR (1792–1847), Vocalist. As Noodle in "Tom Thumb." By De Wilde.

225.—Mrs. ROCK (*fl.* 1788–1792). As Viletta in "She would and she would not." By De Wilde.

Wife of Anthony Rock, Irish Comedian.

226.—JOHN EMERY (1777–1822), Comedian. As John Lump in the "Review." By De Wilde.

Admirable in rustic characters.

227.—STEPHEN KEMBLE (1758–1822), Actor and Author. As Bajazet in "Tamerlane." By De Wilde.

Though a good, was not a great actor, save corporeally. Brother of John Kemble.

228.—ANDREW CHERRY (1762–1812), Comedian and Dramatist. As Item in the "Deserted Daughter." By De Wilde.

Mathews pronounced him in any line of comedy a "charming actor."

229.—Mrs. PITT (1721–1799). First appeared as Miss Pitt. By W. Hogarth.

Celebrated in old women, and specially in characters of antiquated virginity. Was 40 years at Covent Garden.

230.—ROBERT WILLIAM ELLISTON (1774–1831), Actor and Manager. As Duke Aranza in the "Honeymoon," his original character. By De Wilde.

(*See* No. 20.)

231.—WILLIAM FARREN (1725–1795), Actor. As Orestes in the "Distressed Mother." By De Wilde.

232.—SAMUEL SIMMONS (1777–1819), Comedian. As Master Matthew in "Every Man in his Humour." By De Wilde.

Little Simmons made a great effect out of comparatively small material.

233.—Mrs. INCHBALD (ELIZABETH SIMPSON) (1753–1821), Actress, Novelist, and Dramatist. As Lady Jane Grey. By De Wilde.

Most of her plays are forgotten, but she is still remembered by her romance, "A Simple Story."

234.—WILLIAM BLANCHARD (1769 – 1835), Comedian. As the Marquis de Grand Chateau in the "Cabinet." By De Wilde.

Father of the late E. L. Blanchard.

235.—JOHN BERNARD (1756–1828), Comedian and Author. As Jack Meggott in the "Suspicious Husband." By De Wilde.

Father of the late Bayle Bernard, dramatist and critic.

236.—JOHN HENDERSON (1747–1785).

(*See* No. 24.)

237.—Mrs. WEBB (*née* CHILD) (Mrs. DAY) (1736–1793). As Lady Dove in "The Brothers." By De Wilde.

Of great humour and corpulence.

238.—HENRY WOODWARD (1714–1777), Comedian. By De Wilde.

(*See* No. 27.)

239.—MICHAEL KELLY (1762-1826), Actor, Vocalist, and Composer. As Cymon. By De Wilde.

240.—Mrs. ROBINSON (MARY DARBY), "PERDITA" (1758–1800). As Rosalind in "As You Like It." By J. Zoffany, R.A.

241.—Mrs. BROOKS (*née* WATSON) (1768–). As Leonora in "The Revenge." By De Wilde.

The original *Yarico* in "Inkle and Yarico." Handsome, a favourite at the Haymarket. In the style of Miss Farren.

242.—UNKNOWN.

243.—GEORGE HOLMAN (1765–1817). As Alexander in "The Rival Queens, or Alexander the Great." By De Wilde.

244.—UNKNOWN.

245.—WRIGHT BOWDEN (1752–1823), Vocalist. As Robin Hood. By G. Dupont.

His voice was a deep tenor. Left the stage in 1797 for the Stock Exchange.

246.—CHARLES ALBERT FECHTER (1824–1879). As Hamlet. Photograph.

Presented by Allan Field in 1906. (*See* No. 83.)

247.—KATE TERRY (Mrs. ARTHUR LEWIS). As Ophelia. Photograph.

Presented by Allan Field in 1906.

248.—JOHN PHILIP KEMBLE (1757–1823). As Penruddock in "The Wheel of Fortune." By De Wilde.

(*See* Nos. 1 & 58.)

249.—CHARLES LEE LEWES (1740–1803), Comedian and Author. As Bobadil in "Every Man in his Humour." By De Wilde.

250.—Mrs. MATTOCKS (ISABELLA HALLAM) (1746–1826). As Lady Restless in "All in the Wrong." By De Wilde.

251.—ROBERT BENSLEY (1738–1817). As Harold in "The Battle of Hastings." By De Wilde.

Despite a mechanical action and sepulchral voice, held a good position on the stage for more than thirty years.

252.—WYATT DIMOND (1750–1812). As Don Felix in "The Wonder." By De Wilde.

Manager of the Bath Theatre. Bore a great resemblance to Garrick.

253.—HENRY ANGELO (1755–1835). An Amateur Performance. As Mrs. Cole in "The Minor." By De Wilde.

The celebrated fencing master. Appeared for John Bannister's benefit in this character at the Haymarket in 1792.

254.—JAMES MIDDLETON (real name MEGAN) (1768–1799). As Salisbury. By De Wilde.
Presented by West in 1843.

255.—GEORGE HARLEY (real name DAVIES) (–1811), Actor and Author. As Caled in the "Siege of Damascus." By De Wilde.
Pupil of Henderson.

256.—Mrs. POWELL (Mrs. FARMER; Mrs. RENAUD) (1760?–1832). As Mary Queen of Scots in the "Albion Queens." By De Wilde.
(*See* No. 117.)

257.—GEORGE HOLMAN (1764–1817), Actor and Dramatist. As Cyrus. By G. H. Harlow.
Very good in *Edgar*. Died in America.

258.—THOMAS BLANCHARD (1766? – 1798), Comedian. As Ralph in the "Maid of the Mill." By De Wilde.
No relation of William Blanchard.

259.—HENRI LOUIS LE KAIN (1728–1778), French Tragedian. Great in Orestes, Neron, Gengis-Khan and Mahomet. Painter unknown.
"Was an illustrious instance of the power and patience of genius, and overcame the disadvantages of face and figure in a vocation where such disadvantages are most felt."—*Sir Theodore Martin.*
Monograph.—The attributes of acting Le Kain formulated as follows: "Soul is the foremost requisite of the actor, intelligence the second, truth and fervour of utterance the third, grace and harmony of movement the fourth."
Presented by Charles Kemble in 1846.

260.—JAMES AICKIN (1740–1803), Actor. By De Wilde.
Younger brother of Francis Aickin. Fought a duel with John Kemble.

261.—THOMAS HULL (1728–1808), Actor, Author and Dramatist. As Jarvis in the "Gamester." By De Wilde.
Founder of Covent Garden Theatrical Fund. (*See* No. 121.)

262.—ROBERT PALMER (1755–1769), Light Comedian. As Tom in Steele's "Conscious Lovers." By De Wilde.

For more than fifty years connected with Drury Lane Theatre. Younger brother of John Palmer.

263.—CHARLES HOLLAND (1733–1764). Painter unknown.

A pronounced imitator of Garrick. Monumental bust in Chiswick Church with inscription by Garrick.

"Attitude, action, air, pause, start, sigh, groan
He borrowed, and made use of as his own."
—*Churchill.*

264.—ROBERT BADDELEY (1733–1794), Comedian. As Sir Henry Gubbin in the "Tender Husband." By De Wilde.

The original *Canton* in "Clandestine Marriage," and *Moses* in "School for Scandal." Founder of the fund to provide cake, wine, and punch for Drury Lane Green Room on Twelfth Night.

265.—Mrs. WELLS (MARY DAVIES; Mrs. SUMBEL) (1763–1829). As Anne Lovely in "A Bold Stroke for a Wife." By De Wilde.

266.—GEORGE HOLMAN (1764–1817), Actor and Dramatist. As Chamont in the "Orphan." By De Wilde.

267.—WILLIAM PARSONS (1736–1795), Comedian. As Colonel Old Boy in "Lionel and Clarissa." By De Wilde.

Presented by W. A. Commerell in 1854.

268.—WARD. Painter unknown.

269.—Mrs. WARD (*née* HOARE) (*fl.* 1776–1794). As Octavia in "All for Love." By De Wilde.

270.—JOHN MOODY (real name COCKRAN) (1727–1812), Comedian. As Commodore Flip in the "Fair Quaker." By De Wilde.

Distinguished in Irish characters.

271.—GEORGE ALMAR (1802–), Actor and Playwright. As Barnaby Cutpurse in the "Cedar Chest."

Played at the minor theatres. "Corsican Brothers," at the Queen's Theatre, 1852.

Presented by Major E. F. Coates in 1896.

272.—NANCY DAWSON (1730–1767), Dancer. By De Wilde.

Probably copied from mezzotint by C. Spooner. Her hornpipe in the "Beggar's Opera" made her reputation.

273.—CAVE UNDERHILL (1674–1711). As Obediah in the "Committee." By Robert Bing.

Sir William Davenant "judged Underhill to be the truest comedian of his company."—*Downes.*

274.—DRINKWATER MEADOWS (1795–1869), Comedian. As Raubvogle in "Returned Killed." By H. Meyer.

275.—Madame VESTRIS (LUCIA ELIZABETH BARTOLOZZI; Mrs. CHARLES MATHEWS) (1797–1856). After Clint. By R. W. Buss.

Daughter of Gaetano Stefano Bartolozzi and granddaughter of the celebrated engraver Francesco Bartolozzi. Married, first, Auguste Armand Vestris (died 1825), dancer and ballet master, and secondly, Charles Mathews the younger, 1838. Easy, graceful, vivacious, and above all natural, she mastered the public by the power of attraction. With Harley's assistance as *Leporello*, her *Don* ("Giovanni in London," a burlesque on Mozart's Opera) was the sensation of more than a season. Madame Vestris, by her admirable taste, was the first to transform the conventional set scene into a modern boudoir with the customary surroundings of fashionable life. In her time, "Madame," by which name she was best known, was *the* manageress of the day. Of her original characters was *Grace Harkaway* in "London Assurance." She is buried in Kensal Green cemetery.

276.—Mrs. MARDYN (Miss INGRAM) (1789–). By H. W. Pickersgill, R.A.

Of obscure origin, created some sensation by her beauty. She retired early and married a foreign baron.

Presented by Captain Marryat, R.N., in 1842.

277.—JOSEPH GRIMALDI (1779–1837), Actor and Pantomimist.

The clown *par excellence.*

"The pleasant recollections of his admirable fooling will still live with childhood, with manhood, and with
—*T. Hood.*"

Presented by Mrs. Bryan in 1869.

278.—JANE POPE (1742–1818).

279.—MRS. OLDFIELD (1683–1730).

(*See* No. 3.)

280.—DAVID GARRICK (1717–1779). As Don John in "The Chances." By P. J. DE LOUTHERBOURG, R.A.

Originally written by Beaumont and Fletcher and subsequently altered by the Duke of Buckingham and Garrick respectively.

281.—HARRIETT CONSTANCE SMITHSON (MADAME BERLIOZ) (1800–1854).

Born in Ireland, of theatrical parentage. First appeared in London, 1818, as *Letitia Hardy*, "Belle's Stratagem," at Drury Lane. At that theatre she sustained leading characters, acting with Kean as *Lady Anne* and *Desdemona*, and was subsequently at Covent Garden and the Haymarket. In 1828 she supported Macready at the "Salle Favart." The Parisians took more kindly to her than the English public, by whom her talents were never highly estimated. Her services seem to have been called into requisition when other actresses were unavailable. She had a handsome face, was natural, and could display deep feeling, but her acting was marred by vulgar pronunciation and over-gesticulation. Her marriage with Hector Berlioz was an ill-advised step. Buried in Montmartre.

Presented by the Rev. C. B. Braune.

282.—GORLESTON OLD PIER. By WM. ROXBY BEVERLEY.

Presented by Harding Cox in 1905.

283.—GEORGE FREDERICK COOKE (1756–1812), Actor. Painter unknown.

(*See* No. 4.)

284.—ELIZABETH BARRY (1658–1713). Painter unknown.

The original *Belvidera, Cassandra,* and *Zara.* Created over a hundred *rôles.* In 1696 Cibber found her in possession of all the principal tragic parts. Buried at Acton. (*See* No. 115.)

285.—THOMAS KING (1730–1805). As Lord Ogleby. By De Wilde.

(*See* No. 28.)

286.—CATHERINE STEPHENS (Countess of ESSEX) (1794–1882). As Mandane in "Artaxerxes." Vocalist and Actress. By De Wilde.

Voice, a pure soprano, rich, and of great compass. Excelled in expression of devotional feeling and simple pathos, but enunciation very bad.

287.—UNKNOWN.

288.—JOHN EDWIN (1749–1790), Comedian. As Justice Woodcock in "Love in a Village." By Thomas Beach.

An exquisite burletta singer.

289.—UNKNOWN.

290.—JOHN EMERY (1777–1822), Comedian. As Tyke in the "School for Reform." By De Wilde.

A master of dialect. Shone in characters that required rough nature, stormy passion, and, above all, simplicity.

291.—MARY ANN POVEY (Mrs. EDWARD KNIGHT) (1804–1861), Actress and Vocalist. By J. P. Knight, R.A.

Miss Povey married a son of the comedian "Little Knight."

Presented by her brother John Povey in 1862.

292.—Mrs. EDWIN (ELIZABETH REBECCA RICHARDS) (1773 – 1854). As Eliza in "Riches." By De Wilde.

Wife of John Edwin the younger (died 1805). Very good in Mrs. Jordan's characters.

293.—EDMUND KEAN (1787–1733). As Richard III.

294.—EDMUND KEAN (1787–1833). As Hamlet. By J. W. Gear.

295.—JOSEPH HARRIS (*fl.* 1661–1681). As Cardinal Wolsey.

Purchased by Mr. Ralph Willett (an original member of the club) at the Strawberry Hill sale of the Walpole Collection and presented in June 1842.

296.—UNKNOWN.

297.—JOHN EDWIN (1749–1790). As Peeping Tom. By Thomas Beach.

298.—MARIE STUART (QUEEN OF SCOTS) (1542–1587). By François Clouet.

Presented by Col. G. A. K. D'Arcy in 1859.

299.—MARIE STUART.

300.—JOHN HIPPISLEY (*fl.* 1722–1748), Comedian and Dramatist. By W. Hogarth.

The original *Peachum*, "Beggar's Opera." Father of Mrs. Green, the original *Mrs. Hardcastle* and *Mrs. Malaprop.*

301.—MRS. POPE (ELIZABETH YOUNGE) (1745–1797) Crayons, by Alexander Pope.

Bequeathed by Mrs. Pope (third wife) in 1838.

302.—Miss TAYLOR (Mrs. WALTER LACY) (1807–1874). Pastel, by Samuel Drummond, A.R.A.

Original *Helen* in "Hunchback." As *Rosalind*, in Leigh Hunt's opinion, superior to Mrs. Jordan.

303.—ROBERT PALMER (1755–1817), Light Comedian. Pastel, by J. Russell, R.A.

Younger brother of John Palmer.

304.—UNKNOWN. Female. Pastel.

305.—UNKNOWN. Female. Pastel.

306.—UNKNOWN. Male. Pastel.

307.—WILLIAM BLISSETT (1742–1824). Pastel, by HUTCHINSON.

Chiefly connected with the Bath Theatre. First appearance 1778 at the Haymarket; the original *Basil* in the "Spanish Barber." Excellent comedian; peculiar, original, and a great favourite.

308.—MARGARET WOFFINGTON (1718–1760). Pastel, by ARTHUR POND.

Born in Dublin, was literally picked out of the streets as a child crying "ha'penny salads" and trained by Madame Violante, a rope dancer, for her Lilliputian Company. Engaged at Covent Garden (1740), between which theatre and Drury Lane her services were almost equally distributed. In comedy she was never at fault: in breeches parts, such as *Sir Harry Wildair*, her figure showed her to most advantage. For beauty, vivacity, and ready wit it is doubtful if Peg Woffington was ever surpassed by any actress on the English stage. As Horace Walpole wrote, "she has life," all the town was in love with her, and men of the first rank and distinction eagerly sought her company: for women's society as illustrated by "silks and scandals" she had little fancy. Ever popular with her associates on the stage and in the green room (Mrs. Bellamy and Kitty Clive excepted), she was without a grain of vanity and brimmed over with gaiety and good nature.

As *Rosalind*, while speaking the epilogue, May 3, 1757, at Covent Garden, she was struck with palsy, and, after lingering helplessly for three years, died at her house in Queen Square, Westminster. A tablet in Teddington Church marks her burial place.

Presented by A. L. Dawkins in 1835.

309.—JOHN BANNISTER (1760–1836), Comedian. As Lenitive in the "Prize." Pastel, by J. RUSSELL, R.A.

Son of Charles Bannister, vocalist and actor. Received encouragement from Garrick. Was the original *Don Ferolo Whiskerandos* in Sheridan's "Critic." Jack Bannister's popularity, according to Hazlitt, was greatly due to his personal character, "he did not go out of himself to take possession of his part, but put it on over his ordinary dress." Harley was his direct successor but of a different pattern. Bannister's sympathetic manner and personal power of attraction engendered a real affection for him

on the part of the public. On his retirement he threw his comic mantle over the shoulders of his devoted pupil Jack Harley, who wore it becomingly, but with a difference. In Adolphus' "Memoirs of John Bannister" many interesting traits of the actor's character are to be met with.

310.—J. S. W. GRIMALDI (1779–1837), Pantomimist. Pastel.

Son of Joseph Grimaldi.

Presented by Mrs. Bryan in 1862.

311.—MADAME MARA (GERTRUDE ELIZABETH SCHMELING) (1749–1833), Vocalist. Pastel, by HUTCHINSON.

First appeared 1788 at Drury Lane as *Mandane* in "Artaxerxes" for King's benefit.

312.—JAMES BRANDON (*fl.* 1809). Pastel.

Box book-keeper at Covent Garden Theatre during the O.P. riots.

Presented by H. B. Wheatley in 1903.

313.—MRS. GLOVER (JULIA BETTERTON) (1779-1850). Pastel, by SAMUEL DRUMMOND, A.R.A.

Boaden writing 1831 mentions her as "the ablest actress in existence." She filled the void between Mrs. Abington and Mrs. Stirling.

314.—UNKNOWN. Male, oval. Pastel.

315.—UNKNOWN. Female. Pastel.

Believed to be Clara Fisher, who attained great celebrity as a child actress 1817–1827.

316.—MISS BELLA MÉNAGE (MRS. W. SHARP), Celebrated Columbine. Drawing, by W. WOOD.

Wife of Michael William Sharp, portrait painter. At Drury Lane 1804 and *post.*

Presented by W. Abington in 1841.

317.—ROBERT MANSELL (–1824). As the Duke in the "Honeymoon."

First appearance 1789, Covent Garden, as *Young Marlow* in "She Stoops to Conquer."

318.—JOHN CLAYTON (JOHN ALFRED CALTHORP) (1843–1888), Actor and Co-Manager with Arthur Cecil (Arthur Blunt) at the Court Theatre. In "All for Her." By HENRY WOODS, R.A.

Presented by the artist in 1888.

319.—Miss MARY ANN PATON (1802–1864), Singer. By J. STEWART.

Appeared in public at the age of eight years, married Lord William Pitt Lennox and afterwards Joseph Wood, vocalist.

Presented by — Cribb in 1854.

320.—UNKNOWN. Female.

321.—WILLIAM DUNN (1783–1855).

Billy Dunn was for nearly sixty years associated with Drury Lane Theatre as Treasurer and Secretary to the Committee of Proprietors. In the latter capacity he was succeeded by the late Mr. Francis Fladgate.

Presented by J. Anderton in 1862.

322.—Sir WILLIAM HOWARD RUSSELL, C.V.O., LL.D. (1820–1907), War Correspondent, Crimea, India, and Franco-Prussian wars. By CARLO PELLEGRINI.

Presented by Lord Ronald Sutherland Gower in 1899.

323.—SAMUEL PHELPS (1804–1878), Actor and Manager. By RICHARD WALLER.

His memory is cherished by his production of Shakespeare's plays at Sadler's Wells Theatre.

Presented by Sir Squire Bancroft in 1905. (*See* No. 75.)

324.—Sir SQUIRE BANCROFT, Actor and Manager. By H. G. RIVIERE.

Presented by 104 members in 1900.

325.—FREDERICK HENRY YATES (1795–1842), Actor and Manager.

Presented by J. C. Parkinson in 1905. (*See* No. 73.)

326.—The Hon. Mr. JUSTICE TALFOURD (1795–1854), Author of "Ion," "The Athenian Captive," and "Glencoe, or the Fate of the Macdonalds." By John Lucas.

Presented by Sir Harry Bodkin Poland, K.C., in 1902.

327.—SAMUEL JAMES ARNOLD, F.R.S. (1774–1852), Dramatist. By James Lonsdale.

Built Lyceum Theatre.

Presented by his son A. W. Arnold in 1856.

328.—FRANCIS FLADGATE (1799–1892). By Henry O'Neil, A.R.A.

For fifty-nine years member of the Garrick Club. Succeeded Dunn as Secretary to the Proprietors of Drury Lane Theatre.

Presented by Henry O'Neil, A.R.A.

329.—JOHN PHILLIP, R.A. (1817–1867), Subject and Portrait Painter. By John Phillip, R.A.

Celebrated for his Spanish scenes.

Presented by E. J. Coleman.

330.—HENRY NELSON O'NEIL (1817–1880), Historical and Subject Painter. By Henry O'Neil, A.R.A.

Presented by James R. Anderson in 1886.

331.—Sir CHARLES TAYLOR, Bart. (1817–1876). By Henry O'Neil, A.R.A.

A leading Member of the Committee of the Garrick Club.

Presented by Henry O'Neil, A.R.A.

332.—H.R.H. THE PRINCE OF WALES, President of the Club. (Now His Majesty King Edward VII., Patron.) By H. J. Brooks.

Presented by Sir Henry Irving in 1893.

333.—THE BILLIARD ROOM OF THE GARRICK CLUB, with Portraits of Members. By Henry O'Neil, A.R.A.

Presented by the artist.

334.—WILLIAM MAKEPEACE THACKERAY (1811–1863), Novelist. By Sir JOHN GILBERT, R.A., P.R.W.S.

Thackeray died before the opening of the present Club House.

Presented by the artist in 1864.

335.—ROBERT KEELEY (1793–1869). By HENRY O'NEIL, A.R.A.

Little Bob Keeley (he was but 5 feet 2 inches in height), after graduating in the hard school of country and minor theatres, was found by Elliston at Birmingham, and introduced by him to an Olympic audience as the original *Leporello* in "Don Giovanni in London." After Adelphi experiences Charles Kemble secured him for Covent Garden, where he worked his way through farce, comedy, drama, legitimate and illegitimate, to Shakespeare. During this engagement his marriage (1829) with Miss Goward increased his popularity, and from this period the stage life of his partner and himself was seldom severed.

Keeley had little in common with his comic contemporaries. The unctuousness of Buckstone, the assertive gaiety of Harley, the dogmatic sententiousness of Compton had no part in him, still less did he claim companionship with the exuberant buffoonery of John Reeve, or the high colouring so welcome to an Adelphi audience of Edward Wright. His mannerism, subject to the requirements of the character he portrayed, was distinguished by a quiet humour, intense pomposity, a swelling self-importance, and a vacuity of expression, especially under difficulties, reminiscent of Samuel Simmons, an excellent comedian (died 1819), which rivetted his audience. His pathos was the more touching from his evident struggle to repress it. If Keeley did not make the fortunes, he at least saved the failures of innumerable farces.

Presented by Henry O'Neil, A.R.A., in 1863.

336.—SIR JOHN EVERETT MILLAIS, BART., P.R.A. (1829–1896). By Sir CHARLES HOLROYD.

Copied from the picture painted by Millais, now in the Uffizi Gallery, Florence.

Presented by 105 members in 1898.

337.—ANTHONY TROLLOPE (1815–1882), Novelist.

Presented by Henry O'Neil, A.R.A.

338.—JOHN LISTON (1776?–1846).

Presented by Mrs. M. A. Day in 1895. (*See* No. 480.)

339.—WALTER LACY (real name WILLIAMS) (1809–1898), Comedian. By A. S. Cope, A.R.A.

Lacy had a light touch and an easy manner. *Dudley Smooth* in "Money" was among his original parts.

Presented by thirty-three members in 1886.

340.—JOHN LAURENCE TOOLE (1830–1906), Comedian. By the Hon. John Collier.

Second son of James Toole, civic toastmaster. Born in St. Mary Axe. Educated at the City of London School. Relinquished the desk in a wine merchant's office for the stage, and began his legitimate career as a comedian with Charles Dillon at the Queen's Theatre, Dublin. At Edinburgh, under Robert Wyndham, first came in touch with his life-long friend (Sir) Henry Irving. Obtained a solid footing as a low comedian at the Adelphi (1859), on the death of Edward Wright. Broad farce, with occasionally serio-comic characters such as *Caleb Plummer*, "Cricket on the Hearth," and *Joe Bright*, "Fire and Water," represented his line of acting. Provincial tours were attended with profit, and greatly increased his popularity. An engagement at the Gaiety Theatre introduced him in burlesque. Professional visit to United States 1874. Ultimately made his managerial home in London at the Folly Theatre, King William Street, Strand, 1879, converted into Toole's Theatre, 1882; pulled down in 1896 for the extension of Charing Cross Hospital. "The Butler" by Merivale, and "Walker" by J. M. Barrie, were amusing vehicles for his peculiar humour. Visited Australia 1890. His last appearance in London was 1893. He died at Brighton after a lingering illness of ten years, and is buried in Kensal Green cemetery.

Although Toole was a type of the comedian of an old school—instance his confidential manner after Liston—yet he was no copyist. He had a peculiar style with quaint tricks and fancies quite his own. His humour seemed at times to be the result more of effort than spontaneity; but if the first object of the low comedian is to excite laughter, Toole effected his purpose legitimately, and the end unquestionably justified the means. It would be difficult to point to any actor of modern times who has left a name more honoured for the purest

sympathy and whose death has been more deeply mourned by all classes.

Presented by Sir Henry Irving in 1895.

341.—JOHN BALDWIN BUCKSTONE (1802–1879), Comedian and Dramatist. By JOHN PRESCOTT KNIGHT, R.A.

Breadth of humour was the characteristic feature of this admirable comedian. His mannerism so far from producing monotony was his strong point, his voice—a compound of a chuckle and a drawl, easy of imitation, —when heard from the wing previous to the actor's entrance, was the signal for uncontrollable laughter on the part of the audience. For more than fifty years his geniality rendered him the most popular comic actor on the London boards. He was lessee of the Haymarket from 1853–1876, and although he conducted the theatre on somewhat old-fashioned lines, his management was remarkable for the number and quality of the pieces he produced, and for the introduction before the footlights of countless popular favourites. As author he was prolific in comedy, melodrama, and farce, and his pen was the mainstay of the Adelphi for many seasons. Deafness materially affected his acting in his later years.

Buckstone was the original *Box* in the well-worn farce, "Box and Cox."

342.—JOSEPH SHEPHERD MUNDEN (1758–1832), Comedian. By JOHN PRESCOTT KNIGHT, R.A.

"In what has been truly denominated the 'sublime of farce' Munden stands out as single and unaccompanied as Hogarth."—*Charles Lamb.*

Bequeathed by the late Rudolph Glover in 1897.

(*See* No. 405.)

343.—BENJAMIN NOTTINGHAM WEBSTER (1797–1882), Manager and Actor. By PHILIP HOYOLL.

Presented by T. H. Bolton in 1889. (*See* No. 143.)

344.—THOMAS DOGGETT (–1721), Author, Actor, and Patentee.

A comedian of much originality, noticed favourably in the *Tatler* and *Spectator*.

Donor in 1716 of Doggett's Coat and Badge, still rowed for on the 1st of August from London Bridge to Chelsea. Buried at Eltham.

345.—Mrs. BILLINGTON (ELIZABETH WEICHSEL) (1769–1818), Singer. By John James Masquerier.

346.—TATE WILKINSON (1739–1803), Actor and Author. By Frederick Atkinson.
Manager of the Yorkshire Circuit.

347.—Madame MALIBRAN (MARIA FELICITA GARCIA; Madame DE BERIOT), Singer. By C. J. Fletcher, after R. J. Lane, A.R.A.
Presented by Mrs. Bacon (Miss Poole) in 1901.

348.—UNKNOWN. Male.

349.—CHARLES DICKENS (1812–1870), Novelist. After Daniel Maclise, R.A.
Presented by H. Beerbohm Tree in 1905.

350.—CHARLES KEMBLE (1775–1854), Actor and Manager, brother of John Kemble and Mrs. Siddons.
Presented by Henry Kemble in 1887. (*See* No. 8.)

351.—CHARLES DIGNUM (1765–1827), Vocalist and Actor.

352.—JOHN BARRINGTON (1721–1773). As Teague in the "Committee."
Had much humour in low Irishmen.

353.—JOHN REEVE (1799–1838), Comedian. By C. Ambrose.
Inimitable, irrepressible, incorrigible.
Presented by Mrs. Yates in 1843.

354.—RICHARD JONES (1779–1851), Comedian.
Presented by Mrs. Philip Birch in 1872. (*See* No. 200.)

355.—MICHAEL KELLY (1762–1826), Singer and Composer. By James Lonsdale.
Associated with Mrs. Crouch. "Kelly's Reminiscences" were reviewed in the *Quarterly Review* by Sir Walter Scott. Kelly was the subject of Sheridan's joke, "Composer of wines and importer of music."

356.—WILLIAM HENRY MURRAY (1790–1852), Actor and Manager of the Edinburgh Theatre. By Sir J. Watson Gordon, P.R.S.A.

Presented by Henry Murray.

357.—Mrs. STIRLING (MARY ANN HEHL, Lady GREGORY) (1815–1895). By Walter Goodman.

Born in Queen Street, Mayfair. Her father's crippled circumstances forced her on the stage when sixteen. As Fanny Clifton she was seen at the Coburg, East London, and Pavilion Theatres. At the Haymarket, 1841, attracted Macready's attention as "speaking with freshness and truth of tone," and was a valuable member of his company subsequently at Drury Lane, and supported him afterwards at the Princess's. Most of the principal West End theatres from time to time profited by her services, but she always referred with pride to the position she held under the management of the elder Farren at the old Olympic and Strand theatres. Her conspicuous success and the part with which her name will ever be associated was *Peg Woffington* in "Masks and Faces" (*see* No. 96). She devoted her later years to dramatic instruction, and her last engagement was with Sir Henry Irving, Lyceum, as *Martha* in Wills' "Faust." From middle life her style was moulded on the best examples of the French manner, and the part which, in her own opinion, did her most credit was that of *Adrienne Lecouvreur*, Rachel's celebrated *rôle*. On the death of her husband, Edward Stirling (Lambert), a prolific adapter of melodramas (from the French), Mrs. Stirling married Sir Wm. Hutton Gregory, K.C.M.G. She died at her house in Duchess Street, Portland Place.

Presented by Spencer Brunton in 1886.

358.—CHARLES TAYLOR (1792–1847), Actor and Vocalist. By Thomas Ellerby.

Presented by Andrew Arcedeckne in 1850.

359.—JOHN ASTLEY (1761–1821), "Young Astley." Equestrian of Astley's Amphitheatre. By J. Saxon.

Presented by Mr. Robinson, of Bond Street, January 20th, 1855.

360.—Mrs. ASTLEY (H. W. SMITH) ( ). Wife of John Astley. By J. Saxon.

Presented by Mr. Robinson of Bond Street, January 20th, 1855.

361.—SPRANGER BARRY (1719–1777).

A noble figure, handsome face and silver tone, rendered him a formidable rival to Garrick. Buried in Westminster Abbey.

362.—Mrs. LITCHFIELD (HARRIET HAY) (1777–1854). By Samuel Drummond, A.R.A.

Had great judgment and a very fine voice. Excellent in "Emilia."

Presented by John Poole in 1838.

363.—GEORGE FREDERICK COOKE (1756–1812). As Richard III. By C. R. Leslie, R.A.

Presented by T. Longman, Jun., in 1838. (*See* No. 4.)

364.—CHARLES KEMBLE (1775–1854). By Henry Perronet Briggs, R.A.

(*See* No. 8.)

365.—JOHN HENRY JOHNSTONE (1749–1828). As Sir Callaghan O'Brallaghan in "Love à la Mode." By Sir M. A. Shee, P.R.A.

Known as "Irish Johnstone" from his excellence in Irish comedy parts. Father of Mrs. James Wallack.

366.—THOMAS SHERIDAN (1719–1788), Actor, Manager, Lecturer on Elocution, and Author.

Father of Richard Brinsley Sheridan.

367.—SCENE FROM THE "MAYOR OF GARRATT." By De Wilde.

Dowton, *Russell*, and *Mrs. Harlowe* as "Major Sturgeon," "Jerry Sneak," and "Mrs. Sneak."

368.—BANQUET SCENE FROM "MACBETH." By D. Maclise, R.A. (Replica.)

Presented by Sir Squire Bancroft in 1906.

369.—JOHN BERNARD (1756–1828), Actor and Manager, Secretary of the Beef Steak Club, 1788–1797. By P. MARSHALL.

Presented by Mrs. E. G. Bayle-Bernard, daughter-in-law of John Bernard, in 1900. Painted for the Beef Steak Club.

370.—MRS. JORDAN (DOROTHEA BLAND) (1762–1816). Attributed to ROMNEY.

The fame of this joyous creature and fascinating woman has suffered from too much biography, and undue prominence was given to the troubles of her private life, which, from party and political spirit, had at times a prejudicial influence on her public career. A little obscurity surrounds her early life. The marriage of her mother, Grace Phillips, with a Captain Bland was after some years annulled. Winston says Dora Bland was born at St. David's, January 1761, while other authorities give the neighbourhood of Waterford as her birthplace in 1762. After engagements in Ireland and a long tutelage under the eccentric York manager, Tate Wilkinson, first as Miss Francis, and subsequently as Miss Jordan, she made her first appearance in London at Drury Lane, October 18th, 1785, as *Peggy* in the "Country Girl." At this period, Mrs. Inchbald speaks of her "consummate art, bewitching nature, excellent sense, and innocent simplicity." For some thirty years she was the delight of the public, Hazlitt's "Child of Nature," rapturously eulogized by Charles Lamb, Leigh Hunt, Byron, and all whose critical judgment was worth anything. The fine lady was not in her line, *Viola* and *Rosalind* were her best Shakespearean characters, and in one part in tragedy, *Ophelia*, she is said to have "shone alone." In breeches parts she recalled Woffington, and in Tate Wilkinson's judgment, "sported the best leg ever seen on the stage." Hoppner has left a delightful reminiscence of her *Hypolita* (Cibber's "She would and she would not"), a part in which she told Genest she "piqued herself." Never handsome, but prepossessing in appearance, as years went by she permitted the sober judgment of the matron to be lost in the frolic of the maid. Anxiety clouded her last days; she died suddenly at St. Cloud, and is buried in the cemetery, where a Latin epitaph marks her grave.

Her life was written by James Boaden, and some interesting particulars of her career are to be met with

in Tate Wilkinson's "Memoirs" and "Wandering Patentee," and Sir Jonah Barrington's "Sketches of his Own Time."

Presented by Mrs. Fitzgerald of Sharlestone Manor, Bucks, in 1887.

371.—DAVID GARRICK (1717–1779), As Steward of the Stratford Jubilee. By B. VANDERGUCHT.

372.—GEORGE FREDERICK COOKE (1756–1812). By J. STEWART.

Painted in America. (*See* No. 4.)

373.—ROBERT WILLIAM ELLISTON (1774–1831), Actor and Manager. By G. H. HARLOW.

(*See* No. 20.)

374.—JOHANN PETER SALOMON (1745–1815), Musician. By Sir THOMAS LAWRENCE, P.R.A.

Presented by David Roberts, R.A., in 1854.

375.—LYDIA ELIZA KELLY (MADAME BERNEZ) (1795–18). By G. H. HARLOW.

Younger sister of Fanny Kelly.

376.—MRS. CLIVE (CATHERINE RAFTOR) (1711–1785). As the Fine Lady in "Lethe." By W. HOGARTH.

(*See* No. 25.)

377.—MRS. POPE (MRS. SPENSER; MARY ANN CAMPION) (1775–1803), Second wife of Alexander Pope, Actor. As Monimia in the "Orphan." By Sir MARTIN ARCHER SHEE, P.R.A.

378.—SCENE FROM "VENICE PRESERVED," Act IV. By J. ZOFFANY, R.A.

Garrick and *Mrs. Cibber* as "Jaffier" and "Belvidera."

379.—JOHN PHILIP KEMBLE (1757–1823). By Sir THOMAS LAWRENCE, P.R.A.

(*See* No. 1.)

380.—Mrs. ABINGTON (FANNY BARTON) (1730–1815). As Lady Bab Lardoon in the "Maid of the Oak." By Thomas Hickey.

(*See* No. 15.)

381.—CHARLES DIBDIN (1745–1814), Dramatist and Song-writer.

Presented by James Goding in 1842.

382.—Sir HENRY IRVING (1838–1905), Actor. By Sir John E. Millais, Bart., P.R.A.

Original name John Henry Brodribb. Born at Keinton Mandeville, near Glastonbury, Somerset. Educated at Dr. Pinches' School, George Yard, Lombard Street. For four years with Messrs. Thacker, East India merchants, Newgate Street. Engaged at Theatre Royal, Sunderland, 1856; then at Edinburgh; for a short time at the Princess's, London, 1859; then as an actor of all work in the provinces. His first London engagement of importance was at the St. James's Theatre under Miss Herbert's direction (1866), opening in *Doricourt*, "Belle's Stratagem," followed by "Hunted Down," in which he had previously made a success in the country. Leaving the St. James's in the winter, engagements followed at intervals at the Queen's, Long Acre, where he appeared with Toole and Lionel Brough in Byron's "Dearer than Life," at the Haymarket; Drury Lane in "Formosa"; the Gaiety, making a mark as *Reginald Chevenix* with Toole in Byron's "Uncle Dick's Darling." At the Vaudeville Irving's *Digby Grant* in Albery's "Two Roses" brought him at once into very prominent notice as an actor of marked individuality.

In the autumn of 1871, Irving was secured by Mr. Bateman as the leading member of his company in his venture at the Lyceum. Unable to gain ground with insufficient material, Irving introduced Leopold Lewis's adaptation of "Le Juif Polonnais," "The Bells," which marked the turning point in his career. That night, from his performance of *Mathias*, he may be said to have marched on without a check for thirty years. "The Bells" was succeeded by Wills' "Charles I.," "Eugène Aram," and "Richelieu." In 1874, followed Irving's first Shakespearean test, "Hamlet," played for 200 nights. The storm of criticism that attended his treatment of the most complex of all Shakespeare's characters was the greatest proof of his success and his richest reward. After Mr. Bateman's death, "Macbeth," "Othello,"

"Richard III." and the "Merchant of Venice" were produced in due sequence. In 1878 Irving became sole lessee and manager. Miss Ellen Terry was engaged as the leading lady in tragedy and comedy and was associated with him till his retirement from the Lyceum. Among the most notable of new productions and tried pieces were "The Vicar of Wakefield," "The Lady of Lyons," "The Corsican Brothers," "The Cup," by Lord Tennyson, Wills' "Faust," "The Dead Heart," "King Arthur" by J. Comyns Carr, "The Story of Waterloo" by Sir Conan Doyle," "Madame Sans Gêne," Sardou, "Peter the Great" by Lawrence Irving, and "Robespierre," Sardou. "Dante" by the latter, a spectacular drama (Drury Lane, 1903), offered Sir Henry Irving no opportunity. Of other Shakespearean plays produced at the Lyceum with great effect "Romeo and Juliet," "Much Ado About Nothing," "Twelfth Night," "King Henry VIII.," "Lear," "Cymbeline," and "Coriolanus" completed the list. No actor on the English stage was more devoted to his art, heart and soul, than Sir Henry Irving; he was the head of his calling during the later Victorian era, and maintained the honour of his profession and engaged the affection and esteem of his comrades to the end. He died, in the character of *Beckett*, almost on the stage at Bradford, and was buried in Westminster Abbey. His services were recognised by knighthood, 1895, and he was D.Litt. Dublin, Litt.D. Cambridge, and LL.D. Glasgow.

Presented by the artist in 1886.

383.—WILLIAM BULLOCK (1657–1740). By W. HOGARTH.

Celebrated comedian, contemporary with Cibber and Wilks.

384.—THOMAS KING (1730–1805). As Touchstone in "As You Like It." By J. ZOFFANY, R.A.

(*See* No. 28.)

385.—FRANCIS COLMAN (–1733).

British Minister at Vienna and subsequently Envoy Extraordinary to Tuscany. Father of George Colman the elder.

386.—SCENE FROM "MACBETH," Act II. By J. ZOFFANY, R.A.

Garrick as "Macbeth," *Mrs. Pritchard* as "Lady Macbeth."

387.—Mrs. GARRICK (EVA MARIA VIOLETTI), (1724–1822). By T. Gainsborough, R.A.

Dancer, and daughter of a Viennese citizen named Viegel.

Presented by William Commerell.

388.—EDMUND KEAN (1787–1833). In the dress presented to and worn by him on the occasion of his being chosen a Prince and Chief of the Huron Tribe of American Indians by the name of Alantenaida in 1826. By Henry Meyer.

(*See ante*, No. 84.)

389.—WILLIAM THOMAS LEWIS (1748–1811). Painted and presented by Sir Martin Archer Shee, P.R.A.

(*See* No. 436.)

390.—SCENE FROM "CYMBELINE," Act V. By Thomas Parkinson.

John Palmer as "Iachimo," *Samuel Reddish* as "Posthumus." (*See* No. 19.)

391.—THOMAS KING (1730–1805), Comedian. By Benjamin Wilson.

The original *Sir Peter Teazle*. (*See* No. 28.)

392.—CHARLES MATHEWS the Elder (1776–1835). As Monsieur Mallet. By G. Clint, A.R.A.

"It is the finest part I ever had."—*Mathews.*

Presented by E. Parrott in 1834.

393.—SCENE FROM THE "SOLDIER'S DAUGHTER," Act V. By De Wilde.

Dowton as "Governor Heartall," *Collins* as "Timothy Quaint."

394.—SCENE FROM THE "SUSPICIOUS HUSBAND," Act IV. By Francis Hayman, R.A.

Garrick as "Ranger," *Mrs. Pritchard* as "Clarinda."

395.—JOHN MILLS (–1736), Actor.

At Drury Lane for forty years. Contemporary with Colley, Cibber, and Wilks.

396.—ANGELICA CATALANI (MADAME DE VALLEBREQUE) (1779–1848), Opera Singer (voice a pure soprano). By JAMES LONSDALE.

Presented by the painter's son in 1854.

397.—JOHN KEMBLE (1757–1823). As Cato. By Sir THOMAS LAWRENCE, P.R.A.

A reduced copy by Sir Thomas Lawrence, from the original painted for the Earl of Blessington. (*See* No. 1.)

398.—MARGARET WOFFINGTON (1718–1760). By W. HOGARTH.

(*See* No. 308.)

399.—JAMES QUIN (1693–1766). By W. HOGARTH.

(*See* No. 29.)

400.—ANNE BRACEGIRDLE (1663–1748).

Rowe and Congreve supplied her with characters that established her reputation as a brilliant actress in tragedy and comedy. Mrs. Oldfield's success is said to have hastened Mrs. Bracegirdle's retirement. Buried in the cloisters, Westminster Abbey.

401.—SCENE FROM "SYLVESTER DAGGERWOOD." By DE WILDE.

Bannister as "Daggerwood," *Suett* as "Fustian."

402.—MARGARET WOFFINGTON (1718–1760). By PHILIP MERCIER.

(*See* No. 308.)

403.—MRS. CHARLES KEMBLE (MARIA TÉRÈSA DECAMP) (1774–1838). As Patie in the "Gentle Shepherd." By DE WILDE.

Mother of Fanny Kemble.

404.—ALEXANDER POPE (1763–1835), Actor and Miniature Painter. By Sir MARTIN A. SHEE, P.R.A.

Bequeathed by his widow (third wife) in 1839. (*See* No. 111.)

405.—JOSEPH SHEPHERD MUNDEN (1758–1832). By JOHN OPIE, R.A.

Munden, as his son and biographer tells us, had equal claims with Horne Tooke to be the son of a "Turkey merchant," for his father was a poulterer in Brook Street, Holborn, the grave of the poet Chatterton. At Edwin's death (1790), Munden, after much provincial experience, first appeared in London at Covent Garden as *Sir Francis Gripe* in "The Busy Body" and *Jemmy Jumps* in "The Farmer," and was associated with that theatre more than twenty years. In 1813 he removed to Drury Lane and there remained till his retirement in 1824. Quick, his friend and stage colleague, dubbed him a face maker; Leigh Hunt arraigned him for extravagance of style, and for being a caricaturist, but modified these views as he grew older and wiser. Most of the characters set down for Munden were *per se* essentially caricatures, and the actor's breadth of conception did but transform shadows, deficient in intrinsic humour, into living farcical realities. Charles Lamb's admiration of Munden amounted to enthusiasm. Liston held he was superior to every actor of the day, and Talfourd after witnessing his *Old Dozey* in "Past Ten o'Clock," sums up in a sympathetic note: "When his genius is withdrawn from the stage we shall not have left even a term by which we can fitly describe it." His pathos was forcibly shown in his *Old Dornton*. Munden died at his house in "Bernard Street," Russell Square, and is buried in the vaults of St. George's, Bloomsbury.

406.—JANE POPE (1742–1818). As Mrs. Page in the "Merry Wives of Windsor." By JAMES ROBERTS.

Kitty Clive's successor. The original *Mrs. Candour*. At sixty she played with the spirit of sixteen.

407.—MOMUS.

Presented by T. Dyer Edwards.

408.—HEAD. Subject and artist unknown.

409.—HENRY WOODWARD (1714–1777). As Brass in the "Confederacy." By THOMAS WORLIDGE.

(*See* No. 27.)

410.—Mrs. MATTOCKS (ISABELLA HALLAM) (1746–1826). As Louisa in the "Duenna." By Gainsborough Dupont.

Fifty-eight years at Covent Garden. A stage Hogarth, and for facial expression a very Munden in petticoats.

411.—GIUSTO FERDINANDO TENDUCCI (1736–1790), celebrated Sopranist. By Gainsborough Dupont.

For some seasons the idol of the fashionable world.

412.—JOSEPH GEORGE HOLMAN (1764–1817). As Edgar in "King Lear." By Gainsborough Dupont.

Announced in the bills by Watson, Cheltenham manager, as the "best actor and the handsomest man in the world." An imitator of John Kemble.

413.—Miss GRADDON (Mrs. GIBBS) (1804–18). As Linda in "Der Freischutz." By William Brockedon.

A very good bravura singer with a voice of great compass and flexibility.

Presented by the artist in 1836.

414.—Mrs. WHITLOCK (ELIZABETH KEMBLE) (1761–1836).

A younger sister of Mrs. Siddons, married Whitlock, Provincial Manager. Was some time on the American stage. Mrs. Fanny Kemble describes her aunt as a "clumsy, badly finished, fair imitation of her dis-"tinguished sister."

415.—GEORGE BARTLEY (1784–1858), Actor. As Hamlet. By Isaac Pocock.

Sound, sensible, but not brilliant. Stage manager at Covent Garden during the lesseeship of Charles Kemble, Laporte, Bunn, Macready, and Madame Vestris. The original *Colonel Damas* in "Lady of Lyons" and *Max Harkaway* in "London Assurance."

416.—Madame STORACE (ANNA SELINA SORACE, real name) (1766–1817), Vocalist and Actress. By M. W. Sharp.

A finished singer in comic opera with a profound knowledge of music.

417.—JOHN WARD (1704–1773), Actor and Manager.

Father of Roger Kemble and grandfather of Mrs. Siddons. The assumption that he was "an actor with Betterton" is disproved by the inscription on his tomb in Leominster churchyard, showing him to be only six years old at Betterton's death.

418.—EDWARD SHUTER (1728–1776), Comedian. As Scapin. A marvellous comic actor with perpetual diversity, yet ever natural.

419.—Mrs. DAVENPORT (MARY ANN HARVEY) (1765–1843). As Lady Denny in "Henry VIII." By Blundell?

420.—JOHN QUICK (1748–1831). As Spado in the "Castle of Andalusia." By Gainsborough Dupont.

The original *Tony Lumpkin* and *Bob Acres*. A great favourite with George III.

421.—Mrs. POPE (ELIZABETH YOUNGE) (1745–1797). As Monimia in the "Orphan." By Gainsborough Dupont.

First wife of Alexander Pope, actor.

422.—ALEXANDER POPE (1763–1835), Actor and Artist. As Hamlet. By Gainsborough Dupont.

(*See* No. 111.)

423.—Mrs. ROBINSON (MARY DARBY, "PERDITA") (1758–1800). After Sir Joshua Reynolds, P.R.A.

424.—ROBERT BADDELEY (1733–1794).

425.—MARGARET WOFFINGTON (1718–1760).

(*See* No. 308.)

426.—JAMES QUIN (1693–1766).

(*See* No. 29.)

427.—MINIATURES IN CASE:—

UNKNOWN. Female. By Richard Cosway, R.A.

CHARLES INCLEDON (1763–1826), Tenor vocalist. By Richard Cosway, R.A.

JOHN HENDERSON (1747–1785). Actor.
Presented by C. Welch, Esq.

SHAKESPEARE (1564–1616). After the Chandos portrait. By Ozias Humphreys, R.A.

UNKNOWN. Female. By Richard Cosway, R.A.

JOHN KEMBLE (1757–1823). By Nathaniel Hone, R.A.

UNKNOWN. Male. By Richard Cosway, R.A.

MARGARET WOFFINGTON (1718–1760).
Presented by Lord Saye and Sele in 1846.

Mrs. GARRICK (EVA MARIA VEIGEL) (1724–1822). Drawing by John Baptist Cipriani, R.A.

ROBERT BADDELEY (1733–1794). As Canton in the "Clandestine Marriage." By Richard Cosway, R.A.

Miss ANN ELLIOTT (*fl.* 1761–1769). By Richard Cosway, R.A.
The original *Maria* in "Murphy's Citizen." Bought by F. G. Waldron, actor and author (1690–1730), from the collection of Arthur Murphy, Esq.

UNKNOWN. Male. By Richard Cosway, R.A.

ELIZABETH FARREN (COUNTESS OF DERBY) (1750–1829).

UNKNOWN. Male. By Richard Cosway, R.A.

FRANCES ANNE KEMBLE (FANNY KEMBLE; MRS. BUTLER) (1809–1893), in the character of Portia. Copied from a print by a Chinaman in Canton.

Actress and writer, daughter of Charles Kemble and Marie Thérèse Kemble, *née* De Camp. Fanny Kemble, as she was best known, with little predilection for the stage, came to the rescue of her father and the management of Covent Garden Theatre, making her first appearance as *Juliet* to Conway's *Romeo*, and to her father's *Mercutio*, and the *Lady Capulet* of her mother. Her instantaneous success she followed up by *Belvidera*, *Euphasia*, "Grecian Daughter," and *Mrs. Beverley*. She subsequently played *Mrs. Haller*, *Calista*, *Juliana*, "Honeymoon," *Lady Macbeth*, *Portia*, *Beatrice*, *Lady Townley* and *Constance*, and was the original *Julia* in Sheridan Knowles' "Hunchback." In 1833, in company with her father, she made a professional tour in America, where as Mr. Ireland in his "Records of the New York Stage" puts it: "She was the acknowledged Queen of Tragedy from Boston to New Orleans without a rival near her throne." On her marriage with Mr. Butler (1834), from whom she obtained a final separation 1848, she retired from the stage, but resumed her profession in England, and attracted the literary world by her Shakespearean readings, which G. H. Lewes termed an "intellectual delight."

From 1878 she made London her home, dying 15th January 1893. She is buried in Kensal Green Cemetery.

Presented by Joseph Gwilt, architect and archæologist, in 1842.

The original miniature painted by C. F. Taylor, of Bath, was in the possession of Mrs. Charles Kemble, and was engraved by T. Woolnoth.

JOHN FAWCETT (1768–1837). By RICHARD COSWAY, R.A.

Presented by Mrs. Bartley through Mr. Meadows in 1850.

UNKNOWN. Female. By HORACE HONE.

UNKNOWN. Female. By HORACE HONE.

MARGARET WOFFINGTON (1718–1760). Studying "Ophelia." By RICHARD COSWAY, R.A.

Presented by the Hon. W. T. Fiennes.

UNKNOWN. Female. By Horace Hone.

MARY ROBINSON (*née* DARBY, "PERDITA") (1758–1800). By Richard Cosway, R.A.

Presented by the Hon. W. T. Fiennes.

JOHN KEMBLE (1757–1823). By William Wood.

UNKNOWN. Female. By Richard Cosway, R.A.

UNKNOWN. Male. Oval.

428.—Mrs. MOUNTAIN (ROSE WILKINSON) (1769–1841), Actress, and one of the first vocalists of her day. By George Romney.

429.—BENJAMIN WEBSTER (1798–1882), Actor, Author, and Manager.

Presented by Lord Burnham in 1905. (*See* No. 143.)

430.—BARTON BOOTH (1681 – 1733), Actor and Patentee.

(*See* No. 36.)

431.—WILLIAM HENRY WEST BETTY (MASTER BETTY, THE YOUNG ROSCIUS) (1791–1874). As Norval in "Douglas." By John Opie, R.A.

"To Master Betty as a boy and a bad actor the whole town flocked. To Mister Betty as a man and a good second-rate actor scarcely an individual came."—*F. Reynolds.*

432.—ROBERT BENSLEY (1728–1817). As Mr. Oakly in the "Jealous Wife." By De Wilde.

Best in the solemn and sentimental, excelled in *Malvolio* and the *Ghost* in "Hamlet."

433.—JOSEPH SHEPHERD MUNDEN (1758–1832), Comedian. By Samuel Drummond, A.R.A.

(*See* No. 405.)

434.—Mrs. SIDDONS (SARAH KEMBLE) (1755–1831). As Lady Macbeth. By Richard Westall, R.A.

Sarah Siddons, the most distinguished member of the Kemble family, and by general consent the greatest tragic actress of this country, was the eldest child of Roger Kemble, a provincial actor and manager in the midland counties, and Sarah, daughter of John Ward, an Irish actor. With the exception of a year passed as companion (?) to Mrs. Greathead at Guy's Cliff, near Warwick, her youth was spent as a strolling player. At eighteen she married William Siddons, a member of her father's company. Many circumstances contributed to render her first engagement in London, at Drury Lane (1775), under Garrick's auspices, a comparative failure, but her second summons to the same theatre (1782) ensured her instant recognition as a tragic actress without an equal.

In Mrs. Siddons' early career, the pathos of *Isabella*, Southerne's "Fatal Marriage," *Jane Shore*, and *Belvidera* was her plea for public praise; while later, in the full tide of her fame, *Constance*, "King John," *Zara*, "Mourning Bride," *Lady Randolph*, and above all, *Lady Macbeth*, commanded universal applause.

Mrs. Siddons took her farewell of the stage June 29, 1812, as *Lady Macbeth*, but appeared at intervals for charitable purposes. Her last appearance was on June 9, 1819, as *Lady Randolph*, for the benefit of Mr. and Mrs. Charles Kemble.

She died at her house, No. 1, Upper Baker Street, since pulled down, June 8, 1831, and is buried in Paddington churchyard.

Presented by Sir Squire Bancroft in 1899.

435.—JOHN HENDERSON (1747–1785). As Macbeth. By George Romney.

The two witches are said to be portraits of Charles Macklin and John Williams (Anthony Pasquin).

(*See* No. 24.)

436.—WILLIAM THOMAS LEWIS (Gentleman Lewis) (1748–1811), Comedian. By James Stuart.

The original *Rover*, "Wild Oats," and *Goldfinch*, "Road to Ruin."

Presented by John Dawkins in 1835.

437.—WILLIAM PARSONS (1736–1795). As Dumps in the "Natural Son." By De Wilde.

The old man of comedy. The original *Crabtree* and *Sir Fretful Plagiary*.

438.—Mrs. HARTLEY (ELIZABETH WHITE) (1751–1824). By Angelica Kauffman, R.A.

A very beautiful woman, a favourite subject of Sir Joshua Reynolds. The sentimental side of tragedy was her *forte*. Tenderness and pathos suited her limited powers.

439.—SCENE FROM "HAMLET." By Francis Hayman, R.A.

Barry as "Hamlet," *Mrs. Elmy* as the "Queen."

In Mathews' Catalogue Raisonné, the figure of the Queen is incorrectly described as Mrs. Barry. This picture came from Mr. Harris' (senr.) Collection, Belmont sale.

Mrs. Elmy, who came to Covent Garden from Dublin, 1750, was an actress of good sense and intelligence, but her want of power hindered her success. She is not traced after 1800.

440.—GARRICK (1717–1779). As Romeo. By De Wilde.

441.—Mrs. ESTEN (HARRIETT BENNETT; Mrs. SCOTT-WARING) (1766?–1865). As Lady Flutter in the "Discovery." By De Wilde.

442.—Miss O'NEILL (Lady BECHER) (1791–1872), Actress. As the Tragic Muse. By George F. Joseph, A.R.A.

The background of this picture was painted by Constable in the summer of 1815.

Born in Drogheda of Irish (theatrical) parents. Charles Mathews the elder recommended her to the notice of Mr. Harris, Covent Garden, where at twenty-three years of age she made her first appearance (October 1814) as *Juliet* to Conway's *Romeo*.

For five years Miss O'Neill was acknowledged as the tragic actress of the day. Some placed her on a pinnacle

in tragedy next to Mrs. Siddons, who had a high opinion of the merits of her successor. Macready, generally a cold critic, verges on enthusiasm over Miss O'Neill's beauty, grace, simplicity, and tenderness. Hazlitt was greatly impressed by her tragic power and force, and notes the absence "of an ideal cast" in her acting. The source of her command lay in the intense conception and expression of what she would feel in given circumstances, as in the characters she was called on to represent: thus, *Belvidera*, *Isabella*, *Mrs. Beverley*, *Mrs. Haller*, and such like parts she played to the life. In comedy, which was not her *forte*, Miss O'Neill had to contend with the recollections of Mrs. Abington and Miss Farren.

Her sudden retirement from the stage, consequent on her marriage (December 30th, 1819) with Mr. William Wrixon Becher, M.P. for Mallow (created Bart. 1837), was a great shock to the playgoing public.

Lady Becher died October 29th, 1872.

443.—Miss POOLE (Mrs. BACON) (1820–1906). As "Cupid turned Drummer." By Henry Meyer.

Afterwards known as the celebrated ballad and concert singer.

Bequeathed by Charles Farley in 1859.

444.—JOHN KEMBLE (1757–1823). As Coriolanus. By G. H. Harlow.

"The noblest Roman of them all." (*See* No. 1.)

445.—Miss POOLE (Mrs. BACON) (1820–1906). As "Puss in Boots." By Henry Meyer.

Bequeathed by Charles Farley in 1859.

446.—SCENE FROM THE "GAMESTER." Covent Garden, 1786. By Mather Brown.

Pope, *Mrs. Pope*, *Mrs. Wells*, and *Hull* as "Beverley," *Mrs. Beverley*, *Charlotte* and *Jarvis*.

Presented by M. M. Zachary in 1836.

447.—CHARLES BANNISTER (1738–1804), Actor and Singer. Father of Jack Bannister. By J. Zoffany, R.A.

Presented by William Banting.

448.—ELIZABETH FARREN, COUNTESS OF DERBY (1759–1829). By Richard Cosway, R.A.

The queen of fine ladies. The peculiarity characteristic of her acting was delicacy.

Presented by W. M. Commerell in 1854.

449.—SCENE FROM THE "VILLAGE LAWYER." By J. Zoffany, R.A.

John Bannister as "Scout," *Parsons* as "Sheepface." Treated by De Wilde. (*See* No. 114.)

Presented by William Banting.

450.—Mrs. WHITLOCK (ELIZABETH KEMBLE) (1761–1836), sister of Mrs. Siddons. As Margaret in the "Earl of Warwick." By De Wilde.

(*See* No. 414.)

451.—THOMAS POTTER COOKE (1786–1864). As Zenocles in "Ali Pasha." By G. Clint, A.R.A.

The original *William* in Douglas Jerrold's drama, "Black-eyed Susan."

Presented by Sir William de Bathe, Bart., in 1860.

452.—JOHN HENDERSON (1747–1785). By Thomas Beach.

Presented by Sir Squire Bancroft in 1897.

453.—CHARLES KEMBLE (1775–1854). As Macbeth. By Andrew Morton.

(*See* No. 8.)

454.—JOSEPH GRIMALDI (1779–1837), Actor and Pantomimist.

Presented by Mrs. Bryan in 1869.

455.—JOHN MOODY (1727–1812). As Jobson in the "Devil to Pay." By Samuel Drummond, A.R.A.

456.—Mrs. W. S. CHATTERLEY (LOUISA SIMEON; Mrs. FRANCES PLACE) (1797–1866). As Lady Teazle. By G. Clint, A.R.A.

Presented by Sir William de Bathe, Bart., in 1860.

457.—Mrs. MERRY (ANN BRUNTON) (1769–1808), elder sister of the Countess of Craven. As Alzira. By De Wilde.

After Merry's death in 1798 she married Mr. Wignell, actor, in America; and thirdly, Mr. Warren in 1806, and died in 1808.

458.—RICHARD BRINSLEY SHERIDAN (1751–1816).

Presented by Sir Squire Bancroft in 1898. (*See* No. 39.)

459.—Mrs. SMITH (–1773–5), Actress and Singer. As Sylvia in Cymon. By De Wilde.

460.—GEORGE FREDERICK COOKE (1756–1812). As Shylock in the "Merchant of Venice." By Thomas Phillips, R.A.

(*See* No. 4.)

461.—JAMES MIDDLETON (real name MEGAN) (1768–1799). As Douglas. By G. Dupont.

Of much promise; died young.

462.—GEORGE FREDERICK COOKE (1756–1812). As Kiteley in "Every Man in his Humour." By Henry Singleton.

463.—JOHN PRITT HARLEY (1786–1858), Comedian. By G. Clint, A.R.A.

Successor to John Bannister. A good buffo singer in his early days. Excelled in Shakespeare's clowns. Original *Cox* in "Box and Cox." Struck by paralysis as he was leaving the stage of the Princess's Theatre in "Lancelot Gobbo."

464.—SCENE FROM THE "ALCHYMIST." By Peter Van Bleck.

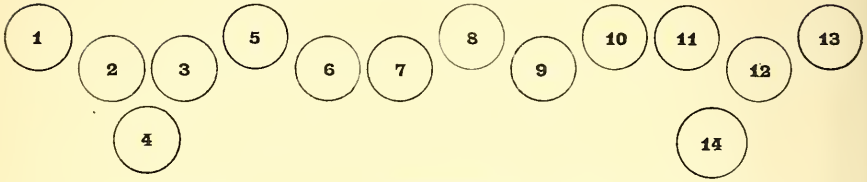
Griffin and *Johnson* as "Tribulation" and "Ananias" in the "Alchymist."

Presented by George H. Robins in 1833.

465.—THE LAST SCENE IN MASSINGER'S PLAY of "A New Way to Pay Old Debts." With Portraits. By G. Clint, A.R.A.

"*Sir Giles Overreach.* Village nurses
Revenge their wrongs with curses: I'll
Not waste a syllable; but thus I take
The life which, wretched, I gave to thee."
(*Offers to kill Margaret.*)

Exhibit No. 311, Royal Academy, 1820.



PORTRAITS.

1. Oxberry, Senr.
2. The Artist, G. Clint.
3. T. Lupton, who engraved many of Mr. Clint's pictures.
4. Munden.
5. Penley.
6. Mrs. Orger.
7. Mrs. Knight.
8. Harley.
9. Hughes, who acted as Kean's secretary
10. Powell.
11. Edmund Kean.
12. Attwood, a celebrated musician.
13. C. Bass.
14. A figure introduced to help composition only.

In the cast of this play when first revived for Kean, January 12th, 1816, and of which a criticism, both forcible and facetious, is to be found in Hazlitt's Essays, the characters of *Lord Lovell*, *Lady Allworth*, and *Margaret*, were represented by Holland, Mrs. Glover, and Mrs. Horn.

Kean was at his very best as *Sir Giles*, although facially he was out of the character. Hazlitt said in "the soul and spirit of the part he had no equal." His acting in this scene is credited with disastrous effects on his comrades and the audience. "Lord Byron was seized with a convulsive fit; Mrs. Horn, the *Margaret*, staggered and wept aloud; Mrs. Glover, a very experienced and not over-emotional actress, fainted outright, and Munden was carried off in a semi-hypnotized condition!"

Be that as it may, the actor's triumph was undisputed and indisputable. It was on this occasion on his return home, in reply to his wife's enquiry, "What did Lord Essex say?" that Kean gave the memorable rejoinder—"D—— Lord Essex! the pit rose at me."

Harlow's well-known scene from Henry VIII., with Mrs. Siddons as the central figure, probably inspired Clint's picture, which created a sensation. From one

quarter Oxberry's countenance educed the astounding criticism that it was "too refined for that of a country justice."

Edmund Kean (1787–1833), Tragedian.

Born in Chancery Lane. Son of Anne Carey, a strolling player and hawker, and Aaron Kean, said to have been an architect. The vicissitudes of Kean's early life, very painful reading, are dwelt upon at some length by his principal biographers Bryan Walter Procter (Barry Cornwall) and F. W. Hawkins and others. After years of privation and penury as a provincial actor (his abilities occasionally recognised by those of repute in his profession), he made his appearance at Drury Lane, January 26th, 1816, as *Shylock*, and from that night may be dated his position as the first tragic actor of the English stage during the last century. *Shylock* was followed by *Hamlet*, *Othello*, *Iago*, and *Luke* in "Riches" altered by Burgess from Massinger's "City Madam." Of Kean's successes in subsequent seasons *Bertram*, *Lear*, and *Sir Giles Overreach* stand in the foreground. In 1823 he refused to associate with Macready in a series of performances at Drury Lane as arranged between the latter and Elliston, and nine years passed before Kean and Macready came face to face on the stage as *Othello* and *Iago*, a few months before Kean's death His first visit to America was attended with his usual success, but on the second occasion an organised opposition at Boston nearly resulted in serious danger to his life.

On his re-appearance in London, 1827, symptoms of rapid physical and mental decline became apparent. He continued to play at Drury Lane and Covent Garden and other theatres, and appeared for a night in Paris at the Théâtre Français as *Richard III.*, but made little impression. March 25, 1833, at Covent Garden, witnessed his last appearance on the stage, when he played *Othello*, supported by his son and Ellen Tree as *Iago* and *Desdemona*. At the line to *Iago*, "Villain, be sure," his head sank on his son's shoulders and in a struggling whisper, "I am dying—speak to them for me, Charles," was borne from the stage, carried to the Wrekin Tavern, Broad Court, and conveyed home. Reconciled to his wife and son, he died on the 15th May following at his cottage adjoining the old Richmond Theatre, and on the 25th was buried in Richmond churchyard, Macready, Harley, Dunn (treasurer of Drury Lane Theatre), Braham, Farren, and Cooper being the pall-bearers, and the requiem conducted by Hawes. On the west front of the church,

on the right of the tower, is a marble tablet with medallion portrait of the great actor erected by his son, 1839.

Kean married at Stroud, 1808, Mary Chambers, a native of Ireland, a dancer at the Cheltenham Theatre. She survived her husband till 1849, the subject of her son's constant care, and is buried at Keydell, Horndean, Hampshire.

According to competent judges, Kean's greatest triumphs, when in his prime, were assured in *Othello*, *Richard III.*, *Shylock*, *Hamlet*, *Luke* in "Riches," *Lear* and *Sir Giles Overreach*. Genest, the acknowledged Registrar-General of the stage (1660–1830) with little claim to critical analysis, is silent on Kean's merits. The opinion of G. H. Lewes is of value only as based on the judgment of others; he was barely sixteen at Kean's death. Talfourd, a disciple of Kemble, was honest and judgmatical. Hazlitt, who watched the actor anxiously from his first night to his meridian, "one of the finest observers and happiest critics of the time," Kean's trumpeter and champion, was foremost in drawing attention to the cause of his unparalleled position of supremacy in some characters—"Originality."

Presented by Sir Henry Irving in 1889.

466.—JOHN RICH AND FAMILY, Pantomimist and Patentee. By HOGARTH.

In 1732 opened the first Covent Garden Theatre on the present site. In conjunction with his scene painter, George Lambert, founded the "Sublime Society of Beef Steaks."

467.—SAMUEL SIMMONS (1777?–1819). As Beau Mordecai in "Love à la Mode." By DE WILDE.

Presented by William A. Commerell in 1854.

468.—NATHANIEL LEE (1653?–1692), Dramatist. "The Mad Poet." By DOBSON.

In Mathews' Catalogue Raisonné, this picture is assigned to Dobson. William Dobson, portrait painter, died in 1646, seven years before Nathaniel Lee's birth: Lee wrote the tragedy of "Alexander the Great" while confined in Bedlam.

469.—DAVID GARRICK (1717–1779). His last portrait. Painted for his old friend, Hannah More. Painter unknown.

Presented by Sir Squire Bancroft in 1900.

470.—CHARLES BANNISTER (1738–1808). As Steady in the "Quaker." By Pye.

471.—DAVID ROSS (1728–1790). As Kiteley in "Every Man in his Humour."

Pupil of Quin. Had every requisite for an actor save application. (*See* No. 120.)

472.—CHARLES MURRAY (1754–1821). As Baron Wildenheim in "Lovers' Vows." By G. Dupont.

473.—JOHN KEMBLE (1757–1823). By Sir Wm. Beechey, R.A.

(*See* No. 1.)

474.—THOMAS BETTERTON (1635–1710). From the Townshend Collection. By Sir Godfrey Kneller.

Presented by ten members in 1907. (*See* No. 115.)

475.—WILLIAM PARSONS (1736–1795). As Old Man in "Lethe." By J. Zoffany, R.A.

476.—CHARLES MACKLIN (1699–1797). As Sir Pertinax McSycophant in the "Man of the World." By De Wilde.

(*See* No. 16.)

477.—WILLIAM SHAKESPEARE (1564–1616).

478.—DAVID GARRICK (1717–1779). By Robert E. Pine.

479.—RICHARD SUETT (1755–1805). As Endless in "No Song, No Supper." By De Wilde.

480.—JOHN LISTON (1776–1846), Comedian. By G. Clint, A.R.A.

Son of a sporting father, Liston is traced to Dr. Barrow's school in Soho Square, then as an usher, a master in a grammar school, and through many vicissitudes to Stephen Kemble's Company on the Northern Circuit, whence he was enlisted by George Colman for the Haymarket in 1805. For more than thirty years Liston figured as the most humorous actor without exception of the later Georgian era. His face was his fortune. The roars of laughter that greeted his performances were elicited by no systematic

labour or straining after effect on the actor's part. To Pocock, Dibdin, Kenny, Poole, and Theodore Hook he was a mine of success. Farce rather than comedy was his *forte.*

His memory still lives in Poole's very moderate piece, and the character of *Paul Pry* (dress and all) has been handed down through Wright and Toole, and others to the present day.

In private life Liston was said to be of a serious habit, with a leaning to theology.

481.—JOSEPH SHEPHERD MUNDEN (1758–1832). By Sir M. A. Shee, P.R.A.

Presented by W. C. Macready in 1842.

482.—Mrs. CROUCH (ANNA MARIA PHILLIPS) (1763–1805). As Polly in "Beggar's Opera." By De Wilde.

483.—CHARLES MATHEWS the Elder (1776–1835). By James Lonsdale.

"A man so various that he seemed to be
Not one, but all mankind's epitome."

—Dryden.

Lord Byron, corresponding on literary subjects with Lady Blessington in allusion to this admirable actor and incomparable entertainer, observes: "He (Mathews) seems to have continuous chords in his mind that vibrate to those in the minds of others, as he gives not only the look, tones and manners of the persons he personifies, but the very train of thinking and the expressions they indulge in."

"I remember Sir Walter Scott observing that Mathews' imitations were of the *mind* to those who had the key, but as the majority had it not, they were contented with admiring those of the *person*, and pronounced him a mimic, who ought to be considered an accurate and philosophic observer of human nature; blessed with the rare talent of intuitively identifying himself with the minds of others."

The above is an illuminating explanation of Mathews' position as an entertainer in contradiction to an actor. At the same time Mathews appraised his stage capabilities at a very high value, and would never admit that they were overshadowed, still less eclipsed, by his great imitative powers.

Died at Plymouth and is buried in St. Andrew's Church.

484 to 488. SET OF FIVE ENGRAVINGS illustrating scenes from "Pamela." By JOSEPH HIGHMORE.

489.—ROBERT WILLIAM ELLISTON (1774–1831). Chalk drawing by G. H. HARLOW.

490.—MRS. CROUCH (ANNA MARIA PHILLIPS) (1763–1805), Vocalist. Drawing by REV. THOMAS.

491.—FOUR HEADS (in one frame):—

(1) WALKER, Comedian, Dublin. By HERBERT.

(2) CHARLES BANNISTER. By Miss BANNISTER.

(3) G. F. COOKE.

(4) THOMAS KNIGHT, Comedian. By T. WAGEMAN.

492.—MRS. INCHBALD (ELIZABETH SIMPSON) (1753–1821), Novelist, Dramatist, and Actress. Chalk drawing (signed 8/9/1812) by G. H. HARLOW.

493.—FIVE HEADS:—RYDER, BENSLEY, EDWIN, WILSON, and EDWIN. Pencil drawing by J. ROBERTS.

494.—NINE SILHOUETTES (in one frame, L to R):—MRS. C. KEMBLE, MR. MUNDEN, MR. COOKE, MR. JOWELL (prompter), MR. DIMOND, MR. C. KEMBLE, MISS STEPHENS, MR. INCLEDON, MR. JOHNSTONE.

495.—WOMAN'S FACE. Oval.

496.—KEMBLE. As Richard III. By SYLVESTER HARDING.

497.—LITTLE STROLLERS. Proof engraving. After Sir EDWIN LANDSEER, R.A.
Presented by J. P. O. Barlow.

498.—PENCIL DRAWING. By JOHN LEECH.

499.—SIR JOHN EVERETT MILLAIS, BART., P.R.A. (1829–1896). In academical robes. Engraving.

Presented by J. P. Barlow.

500.—"THE DRIVE, HYDE PARK." Pencil drawing by JOHN LEECH.

501.—CONSTANTINE HENRY, EARL OF MULGRAVE (1793–1863). First President of the Garrick Club. After the portrait by H. P. BRIGGS, R.A.

Engraved by Charles Turner, A.R.A. Presented by George Raymond, Esq., in 1836.

502.—"PREPARING FOR THE DERBY." Six pencil sketches by JOHN LEECH.

Presented by the artist.

503.—W. M. THACKERAY. Pencil drawing by DANIEL MACLISE, R.A.

Presented by the artist in 1864.

504.—"THE GIPSY'S PROPHECY"—"In Plain or Ringlets." Original sketch by JOHN LEECH.

505.—MRS. ABINGTON. As Miss Prue. Proof engraving. After Sir JOSHUA REYNOLDS, P.R.A.

Presented by Mrs. Noseda. (*See* No. 15.)

506.—"THE FOUR-IN-HAND CLUB." Original sketch by JOHN LEECH.

507.—W. M. THACKERAY. Pencil drawing by DANIEL MACLISE, R.A.

Presented by the artist in 1864.

508.—"SELLING OFF." Pencil drawing by JOHN LEECH.

509.—EDMUND KEAN. Pencil sketch taken in his dressing-room, February, 1829. By E. F. LAMBERT.

510.—MR. and MRS. BARNEY WILLIAMS, American Comedians.

The original personators of the "Irish Boy," and "Yankee Girl."

Presented by Barney Williams in 1859.

511.—"FROZEN OUT FOX HUNTERS." Four original pencil sketches by JOHN LEECH.

512.—EDMUND KEAN AS INDIAN CHIEF. Pencil drawing of head only.

513.—DAVID GARRICK. With book, looking to right. Engraving. After PINE.

514.—MR. WALLACK. James Wallack, of the Theatre Royal, Drury Lane. By T. WAGEMAN.

Engraved by T. Woolnoth.

515.—FOUR PENCIL SKETCHES by JOHN LEECH.

516.—TYRONE POWER (1797–1841), Irish Comedian After JOHN SIMPSON.

Lost in the S.S. "President," when returning from the United States. Engraved by C. Turner.

517.—"SNOWED UP." Six original pencil sketches by JOHN LEECH.

518.—MRS. SIDDONS (1755–1831). Engraved by R. B. Parkes. After GAINSBOROUGH.

Presented by Mrs. Noseda.

519.—MR. T. COOKE (1782–1848). Tom Cooke, composer, singer, and musical director at Drury Lane Theatre, 1821–1848. By G. CLINT, A.R.A.

Engraved by T. Lupton. Signed presentation by T. Cooke.

520.—"THE NEW PURCHASE." Drawing by JOHN LEECH.

Presented by Maitland Dashwood, Esq.

521 to 532. "MARRIAGE À LA MODE" and "THE HARLOT'S PROGRESS." Twelve engravings by WILLIAM HOGARTH.

533.—ARTHUR CECIL (ARTHUR CECIL BLUNT), (1843–1896), Comedian and Manager of Court Theatre with John Clayton. Drawing by GRAHAM ROBERTSON.
Presented by G. F. W. Blunt in 1896.

534.—MRS. SARAH HARLOWE (1765–1852). As Adeline in the "Battle of Hexham." By WILLING, 1792.
Presented by Mrs. Harlowe in 1839.

535.—EDMUND KEAN (1787–1833). As Richard III. Drawing from life. By J. G. MACALPINE.
Presented by Thomas Dyer Edwardes in 1885.

536 to 543. "THE RAKE'S PROGRESS." Eight engravings by WILLIAM HOGARTH.

544.—EDWARD KNIGHT (1774–1826). As Jerry Blossom in "Hit or Miss." By W. FOSTER.

545.—SAMUEL SIMMONS (1777?–1819).

546.—JOHN EMERY (1777–1822).

547. VINCENT DECAMP (1777–1839). By W. FOSTER.
MRS. DECAMP (1777–). By W. FOSTER.

548. UNKNOWN.
UNKNOWN.

549. UNKNOWN.
JOHN JOHNSTONE (1749–1828). By WELLINGS.

550.
- JAMES W. DODD (1740–1796). As Lord Foppington. By ROBERT DIGHTON.
- JOHN QUICK (1748–1831). As Isaac Mendoza in the "Duenna." By ROBERT DIGHTON.

551.
- WILLIAM BULLOCK (1657–1740). By SYLVESTER HARDING.
- ANDREW CHERRY (1762–1812). By SYLVESTER HARDING.

552.—RICHARD SUETT (1755–1805). As Endless.

553.
- UNKNOWN.
- WILLIAM PARSONS (1736–1795). As Lope Tocksin in the "Mountaineers."

554.
- BARTON BOOTH (1681–1733). As Father Luke in "Poor Soldier."
- WILLIAM PARSONS (1736–1795). As Money-trap in the "Confederacy."

555.
- ROBERT BENSLEY (1728–1817). As Prospero in the "Tempest."
- JAMES WILLIAM DODD (1740–1796). As Sparkish in the "Country Girl."

556.—UNKNOWN.

557.—JOHN RICH (1682?–1761). As Harlequin.

558.—MRS. GLOVER (*née* BETTERTON) (1779–1850). As Lady Allworth in "A New Way to Pay Old Debts." By W. S. LETHBRIDGE.

559.
- ALEXANDER RAE (1782–1820). As Cassius in "Julius Cæsar."
- JOSEPH MUNDEN (1758–1832).

560.
- MISS STEPHENS (1794–1882).
- —— O'REILLY (–1791).
- YATES.
- UNKNOWN.

561. CHARLES M. YOUNG (1777–1856).

MR. SIMMONS. By TURNEAU.

562.—MRS. HARLOWE (1768–1852). In "Heigho for a Husband." By S. HARDING.
Presented by Mrs. Harlowe in 1836.

563.—UNKNOWN. Female.

564.—WILLIAM BARRYMORE (–1830). By DE WILDE.

565.
WILLIAM FARREN (1725–1795). From a miniature by POPE.

MRS. BRACEGIRDLE (1663?–1748).

HENRY SIDDONS (1774–1815), son of Mrs. Siddons.

—— DENMAN ( ).

MISS H. KELLY ( ).

—— ARTHUR ( ).

ALEXANDER RAE (1782–1820).

JOHN BANNISTER (1760–1836).

JOHN LISTON (1776–1846).

566.—Memorial to WALTER MONTGOMERY with signatures of performers. August 19th, 1871.

567.—"EASTWARD HO!" Proof engraving.
Presented by Henry O'Neil, A.R.A.

568.—"HOME AGAIN." Proof engraving.
Presented by Henry O'Neil, A.R.A.

569.—T. P. COOKE (1786–1864). Print by CHARLES BAUGNEIT.
Presented by T. P. Cooke.

570.—GARRICK AND COMPANY IN THE GREEN ROOM. Engraving by W. Ward, after Hogarth.

Presented by Francis Fladgate in 1835.

571.—HELEN SAVILLE FAUCIT (Lady MARTIN) (1817–1898). Engraved by Joubert. By Rudolf Lehmann.

From 1839-1858 held the highest position in England as a tragic actress. She married Mr. (afterwards Sir) Theodore Martin, 1851.

572.—WILLIAM MAKEPEACE THACKERAY (1811–1863). Proof engraving by Francis Holl. By Samuel Lawrence.

573.—THE ALLIED GENERALS BEFORE SEBASTOPOL. Engraved by C. J. Lewis. By Thomas Barker.

Presented by Sir William H. Russell, C.V.O., LL.D.

574.—E. A. SOTHERN (1826–1881).

575.—THOMAS FREDERICK ROBSON (1822–1864), real name Thomas Robson Brownhill.

576.—HENRY COMPTON (1805–1877), real name Charles Mackenzie.

577.—ALFRED SYDNEY WIGAN (1814–1878).

Photos. Presented by Sir Squire Bancroft in 1904.

578.—RICHARD ARABIN. Photograph.

579.—JOHN C. DEANE (–1886?). Pencil sketch by Thomas.

580.—HENRY HAWLEY SMART (1833–1893). Photograph.

Presented by W. J. Fitzpatrick.

581.—Rev. RICHARD HARRIS BARHAM (1788–1845). Sketch by R. J. Lane, A.R.A.

582.—ARTHUR CECIL (BLUNT) (1843–1896). As Baron Stein in "Diplomacy." Photograph.
Presented by F. W. Blunt in 1896.

583.—WILLIAM J. FLORENCE (1831–), American Comedian. Print.
Presented by John Hollingshead in 1892.

584.—Sir JOHN EVERETT MILLAIS, Bart, P.R.A. (1829–1896). Pencil sketch by Leslie Ward.

585.—AUGUSTUS L. EGG, R.A. (1816–1863). Engraving.

586.—Sir JOHN EVERETT MILLAIS, Bart., P.R.A. (1829–1896). Photograph.

587.—JOHN LISTON (1776–1846). Coloured print.
In his most popular character.

588.—PENCIL DRAWING. On vellum. By George Stevens and William Hayley.

589.—A LITERARY PARTY AT Sir JOSHUA REYNOLDS. Engraving by William Walker, after J. E. Doyle.
Presented by Edward Hicks in 1887.

590.—POLAR BEARS. Engraving after Sir E. Landseer, R.A.

591.—WILLIAM MAKEPEACE THACKERAY (1811–1863). Photograph.

592.—THE LAST MOMENTS OF MOZART. Engraving.
Proof before letters.
Presented by H. O'Neil, A.R.A.

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Young, C. M., 5, 52, 69, 92, 561.

LONDON:
PRINTED BY EYRE AND SPOTTISWOODE, LTD.,
EAST HARDING STREET, E.C.

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